

EPK JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | FALL 2013

LETTERPRESS: OLD, SLOW, AND THRIVING | SHAPE-SHIFTING AT TRANSFORMER STATION | SHOCK AND AWE | BARBARA'S NEW BOOMERANG

Cleveland Institute of Art
Creativity Matters

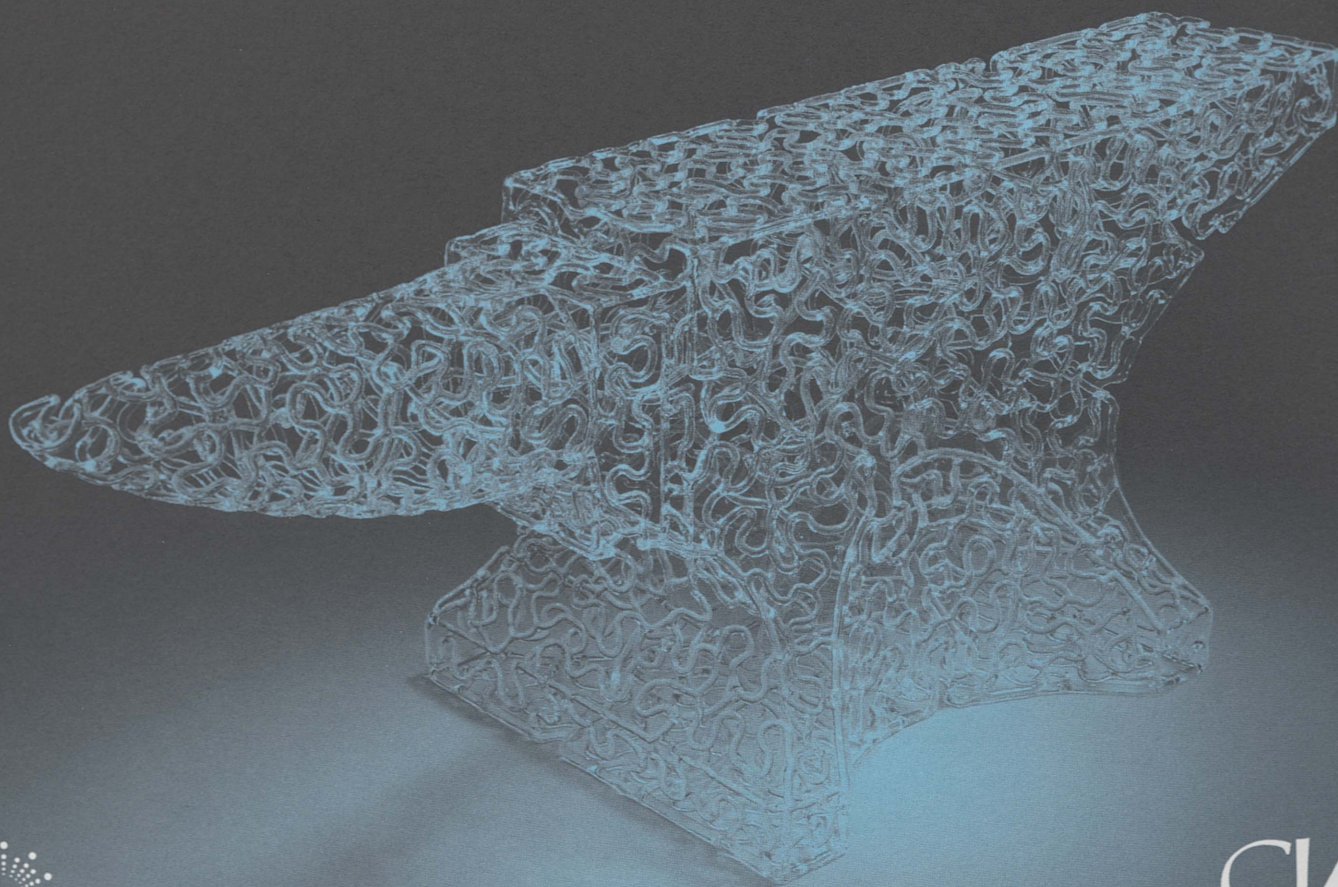
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Aug 29–Oct 12
Opening reception
Thu Aug 29, 6–9pm

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-Ken Lanci, Chairman & CEO



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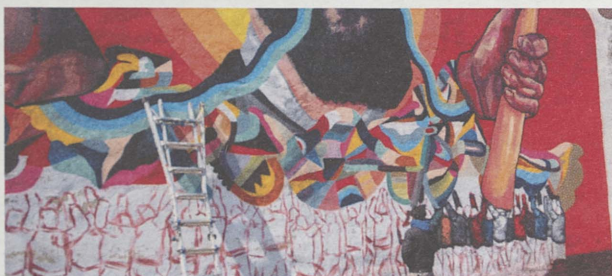
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Artists are driving Cleveland's economy forward with a passion and mindfulness. As a service to these local visionaries, the Community Partnership for Arts and Culture has built a resource for sharing knowledge and opportunity, Creative Compass. Search or submit listings at mycreativecompass.org.

quick facts about the music job market from Remix Cleveland

- For every 1,000 people in Cuyahoga County, 5 are musicians.
- Between 2000 - '09, total payroll in the industry increased by \$30 mil and average wages increased by \$10k amidst a national recession.
- In 2010 there were 6,210 jobs in Cleveland's music industry
- And it generated \$91.6 mil in tax revenue

Stay tuned for the visual arts study in 2014



Find information and real time listings for space, employment, calls for artists and more.

myCreativeCompass.org

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THANK YOU

We have to begin by looking back to the Summer and thanking all the people who helped make the Collective Arts Network's first benefit, Y2CAN, an enormous success. That includes benefit planners Alenka Banko, Liz Maugans, Ann Onusko, Loren Naji, Bruce Taylor, Nancy Heaton, Alli Ruuska, Jason K. Milburn, and CAN staffers JoAnn Dickey and Carlos Ramos. Thanks to Becca Britton, Jill Snyder, Grafton Nunes, and Ken and Mrs. Lanci for dedicated service as guest bartenders. Thanks to all our volunteers who helped the event run smoothly.

We extend a special thank you to Alenka for the use of Convivium 33; to Alli for indispensable technical and logistical support, and calm in the heart of the storm; to Liz and Bruce for pulling together the art auction; to Ann for making the tables beautiful with linens and centerpieces; To Streets of Manhattan for a stunning piece of fused glass, and for helping us manage the transfer of beer; to and to Chuck Karnak, who many readers know from All Go Signs, for shedding glorious light on the vaulted ceiling. Copious thanks also to the more than 50 artists who supported the effort with the donation of their work to the Y2CAN auction.

Thanks also to Walli Lanci and Ken Lanci for the ongoing and incomparable support of our printer, Consolidated Graphics.

Thanks to Michael Fleming and St. Clair Superior Development Corp. for taking on the role of CAN's fiscal agent.

Looking forward, we give thanks to the Viking Queen Dott Schneider, who has taken up the task of organizing CAN's quarterly launch parties. And speaking of that, thanks to our Fall and Winter launch party hosts, Orange Art Center and the Cleveland Print Room.

Finally, thanks to the growing list of galleries and art organizations who are members of the Collective Arts Network. By pitching in together, you have made it possible for Northeast Ohio to have a dedicated source of communication and ideas about art.

EDITOR/PUBLISHER Michael Gill
DESIGNER JoAnn Dickey

SR. ACCOUNT EXECUTIVE
Carlos E. Ramos

CORRECTION

Finally and humbly, we offer the following correction: The Summer 2013 issue of CAN Journal, in a story about Creative Fusion artists including Art House Creative Fusion resident Alka Mather, used the wrong name in referring to a location where Alka was doing outreach work. The correct name of the organization is NewBridge Cleveland Center for Arts & Technology

CAN Journal is a quarterly publication of the Collective Arts Network. The Collective Arts Network is a membership organization of artists, galleries, and art organizations working together. Collective Arts Network, c/o St. Clair-Superior Development Corporation, 4205 St. Clair Ave., Cleveland, Ohio 44103.

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Ohio Arts Council



The George Gund Foundation

This is not business as usual.

Just before *CAN Journal's* Fall deadline, Hunter Morrison painted a picture on the *Plain Dealer's* editorial pages of Cleveland's future--if the region continues "business as usual" policies of land use and infrastructure development. Morrison is the former Cleveland planning director who now leads the Northeast Ohio Sustainable Communities Consortium Initiative. If we continue in the same way, he says Northeast Ohio will see roughly the same number of people continue to shift from one community to another, moving into new houses, leaving an increasing number of old ones behind to fester in other neighborhoods. The number of abandoned homes will increase, as will the taxpayer burden.

Morrison was inviting the general public to a series of open house dialogues that would gather public input about how to do things differently.

Elsewhere in the same day's paper, columnist Phillip Morris considered the response by people in East Cleveland in the wake of three more grisly murders: In a city whose resources were already stretched too far, about 130 people volunteered to search abandoned houses and yards to see if any more victims could be found.

These aren't the kind of stories usually found in magazines about art. But this is not business as usual.

Those points are in this column because the kind of collaboration you see on these pages shows that once again, art organizations are already doing the kind of thing our leaders hope other sectors of Cleveland will do.

For decades in Cleveland, artists have been on the cutting edge, moving first into neighborhoods that need new energy for revitalization, and then working together to make it happen. A week after those stories appeared, Northeast Shores and the Community Partnership for the Arts and Culture hosted a welcome weekend for artists from out of town. The goal was to show them the glories of local culture and the affordability of our neighborhoods, especially Collinwood, so that the artists might consider bringing their own energy here.

Here in *CAN Journal*, you see artists and organizations doing that in another way, working together to communicate, to let people know what they're doing to make Northeast Ohio--especially Cleveland--a better place to live.

Of course *CAN* is far from the only place on the Cleveland art scene that's generating collaboration. You've read in earlier issues about other artist-organizers, from CWAL to the folks at the Screw Factory to the City Artists at Work. Indeed, we can't help but feel a kinship with yet another new venture along these lines, Soulcraft Studios.

Founded by Peter Debelak, Soulcraft's first project was a member-based woodworking studio in the Hildebrandt Building on Walton Avenue. Then, recognizing a need among Cleveland furniture makers for a constant retail outlet to complement F'SHO, Debelak opened the Soulcraft Gallery--a showroom in the East 5th Street Arcade. Soulcraft carries furnishings by A Piece of Cleveland, 44 Steel, Stephen Yusko,

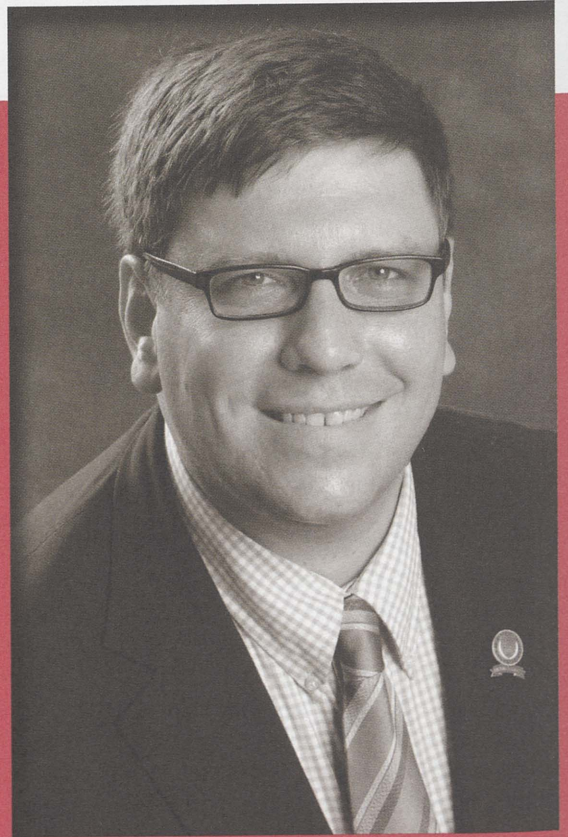
and other local makers of unique furniture from our rust belt salvage.

Art magazines and locally made furniture outlets won't change land use policy or the macroeconomic conditions that challenge Cleveland. But these and all the organizations you read about in the pages of *CAN* are examples of how Clevelanders can step up and build our own new economic engines. This issue is full of those stories, from the growing letterpress scene, to the Cleveland Museum of Art's first exhibit at Transformer Station in Ohio City, to the dozens of upcoming exhibits and programs at galleries all over town. Thanks for reading. We look forward to seeing you at the shows.

Michael Gill
Editor/Publisher

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FOR WARD THREE

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



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COVER IMAGE: A Vandercook proong press at the Morgan Conservatory.
Photo by Lauren Sammon/Morgan Conservatory.

William Gould's Cleveland: A Retrospective at BAYarts

by Eileen Stockdale



IMAGES COURTESY OF WILLIAM GOULD

Left: Architectural photo by William Gould. Right: Watercolor by William Gould.

ARTIST, Architect, Urban Designer, Renaissance man: William Gould has been making his mark on Cleveland architecture and the regional art scene for years. BAYarts is pleased to offer a look at the artist's achievements and the vast, lasting impression he has made on greater Cleveland.

artist-painter, artist-architect, and artist-city planner with over 40 years experience in all three disciplines. The artist-painter deals with everyday impressions of the urban and built environment in Northeast Ohio as he paints *au plein*—on the site—in watercolor and oils. His original watercolors evoke

Please join us for an opening reception from 7 to 9 pm Friday November 8, and for a gallery talk with William Gould at 7 pm November 13.

Gould is a hyphenated

many emotions, and express impressions of the surrounding bridges, cement silos, and industrial factories.

Many paintings reflect imaginative creations of both future and historic cities; some images venture into the abstract, with strong Bauhaus/Kandinsky influences. Gould continues to integrate the three disciplines—Art, Architecture, and City Planning into his vision of the city. Through his watercolors and oils he continues to paint the industrial and by-gone scenes of Cleveland. Bill and his wife Harriet reside in an artist live/work studio in the Superior-St.Clair neighborhood. They are the founders of ArtSpace-Cleveland, whose mission is to assist artists seeking affordable live/work studio space in the city of Cleveland. ■

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
440.871.6543
bayarts.net

Summer Hours

Monday–Saturday 9–5
Sunday noon–5

51ST ANNUAL JURIED SHOW | OCTOBER 11–31

OPENING RECEPTION OCTOBER 11TH 7–9PM

Artists 18 and over are invited to submit up to 2 pieces of work, any medium from the last 2 years. Cash awards. Details and entry forms at bayarts.net/gallery

WILLIAM GOULD'S CLEVELAND: A RETROSPECTIVE | NOVEMBER 8–DECEMBER 27

OPENING RECEPTION: 7–9PM FRIDAY, NOVEMBER 8 | GALLERY TALK: 7PM WEDNESDAY, NOVEMBER 13

New Leadership, All Ohio Ceramic Invitational at Heights Arts

by Andrea Joki

HEIGHTS ARTS launches its fall season under the leadership of recently appointed executive director Rachel Bernstein. With a passion for the arts, Rachel brings her expertise as an arts administrator (and a professional cellist!) to our organization after a long tenure at the Music School Settlement.

Opening Friday, September 6, Heights Arts presents a landmark exhibition, the *All Ohio Ceramic Invitational*, organized by Tom Huck, curator of University Hospital's art collection. The *All Ohio Ceramic Invitational* showcases ceramic works from artists in northern Ohio and throughout the state that

explore the diversity of clay. Tom states:

Artists have been invited who's works exhibit contrasts in scale, clay bodies, firing ranges, glazing techniques, and execution. The show will feature sculptural works, vessel inspired pieces, and functional works.

We are particularly excited to introduce a recognized group of artists from the outlying regions of the state and exhibit their work for the first time in the Cleveland area.

This exhibit not only highlights some of Ohio's talented ceramists but also provides a perspective on ceramic art and its place in today's contemporary art market.

In addition to six annual special exhibitions, Heights Arts presents year-round the works by many of northeast Ohio's top artists including glass, ceramics and jewelry. Help us to support our region's artists by giving gifts of art! 

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio
44118
heightsarts.org
216.371.3457

MOSAIC PROJECT RIBBON CUTTING | AUGUST 29
AT HEIGHTS YOUTH CLUB

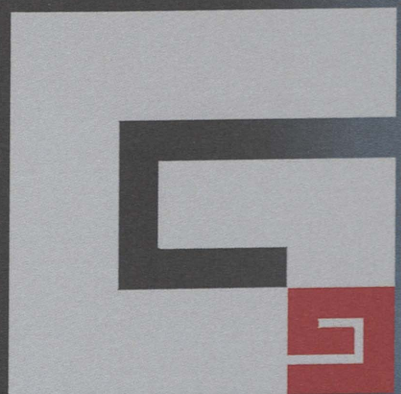
ALL OHIO CERAMIC INVITATIONAL | SEPT 6-OCT 19
OPENING RECEPTION, 6-9PM SEPTEMBER 6

**O, HEAR AND SEE: WITH CLEVELAND HEIGHTS
POET LAUREATE KATHLEEN CERVENY**
7PM MONDAY, SEPTEMBER 17

HOLIDAY STORE MEMBERS' PREVIEW OPENING
6-9PM FRIDAY, NOVEMBER 1
OPEN TO THE PUBLIC SATURDAY, NOVEMBER 2

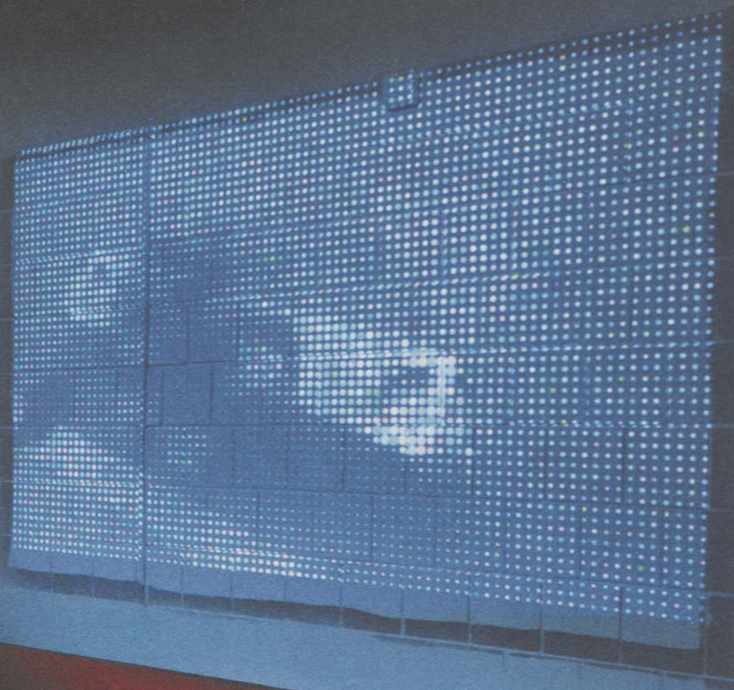
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1point618 Gallery Fall Exhibits: Montlack, Tranberg, Kempthorn, Kabot

by DJ Hellerman

Rita Montlack

The Incredible Brightness of Seeing

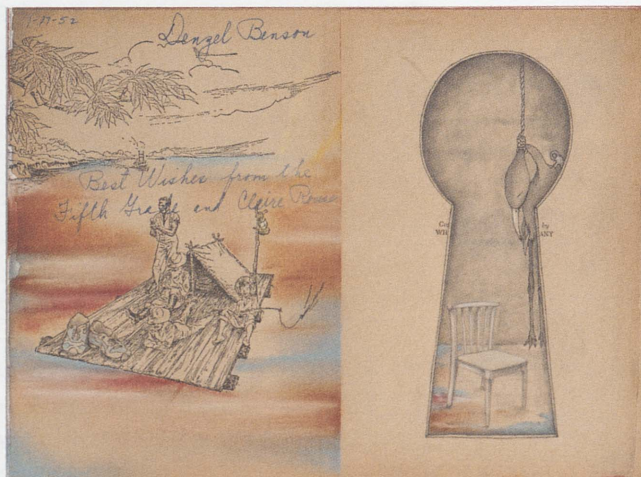
Networking usually involves connections among people but in this body of work the connections manifest themselves between places and things. Since our visual culture constantly bombards us with images, it

is a distinct challenge to create combinations of things heretofore unrelated. In such reincarnations, new worlds of wonder may materialize as the element of surprise is ever present. Interconnectedness at times may be based on formal concerns while at other times similar themes or small details might unite the work. Hopefully these tapestries, woven of strange combinations and altered photographs, will provoke a new way of seeing and looking.

Dan Tranberg

New Work

While traditional conventions of painting prioritize image and content, Dan Tranberg's work inverts this dynamic by championing the materials used in the paintings' composition. Through the incorporation of materials like

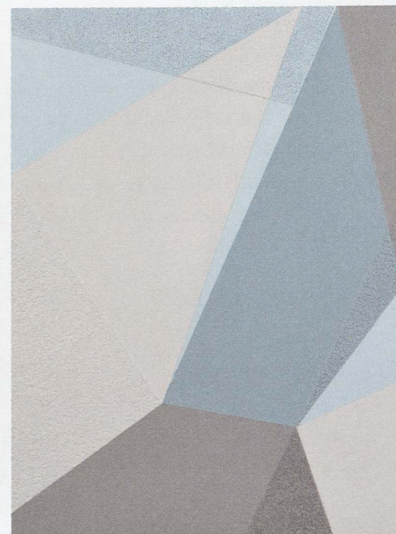


Amber Kempthorn, *Old Neon*, 2012, gouache, pastel, graphite, collage.

yarn, glitter, and Roll-a-Tex, Tranberg's work creates an overtly tactile experience that emphasizes materiality above all else. This manipulation of formal systems results in dynamic, gem-like paintings that are ideal for contemplation.

Amber Kempthorn & Sarah Kabot

Interested in books, ephemera, and overlooked artifacts, Amber Kempthorn and Sarah Kabot's work will be shown together in a two-person exhibition at 1point618. Their process and materials are analogous, but they approach similar content differently. Using sculpture, drawing, and collage, the exhibition explores the complexities of memory, memorials, and preserving the forgotten evidence of human lives. ■



Dan Tranberg: *Untitled*, 2013.



Sarah Kabot, *Collected Works*, 2012, altered found object.

1point618 Gallery

6421 Detroit Avenue
Cleveland, Ohio 44102
216.281.1618
1point618gallery.com

RITA MONTLACK, THE INCREDIBLE BRIGHTNESS OF SEEING

OPENING RECEPTION: AUGUST 23, 2013 FROM 7-10PM

DAN TRANBERG, NEW WORK

OPENING RECEPTION: AUGUST 23, 2013 FROM 7-10PM

AMBER KEMPTHORN & SARAH KABOT

OPENING RECEPTION: NOVEMBER 22, 2013 FROM 7-10PM

EIGHTHOURSRAW and *Genius Loci* at HEDGE Gallery by Hilary D. Gent

COURTESY OF HEDGE GALLERY AND KOKOON



"Cold Cock," mixed media by Randall Tiedman.

WITH A FRESH LOOK and new name, HEDGE Gallery is baring its walls and

inviting eight artists who have never shown at the gallery to participate in a multi media exhibition entitled *EIGHTHOURSRAW*. *EIGHTHOURSRAW* is about self-exploration and the lifelong journey of discovering and peeling back the multiple layers within us. Featured artists are Shirley Alley Campbell (paintings / drawings), Jeon Francis (photography/ writings), Michael Helms (performance/ sculpture), Corey Herynk (paintings/ performance), Chappelle Letman (sculpture), Michelle Murphy (photography), Ken Nevadomi (paintings), Leigh Silverblatt

(photographs/ video) and an addition of most recent work by Hilary Gent. August 16 through October 5.

On October 18th HEDGE Gallery is proud to open *Genius Loci*, a retrospective tracing the visionary achievement of the late Cleveland artist Randall Tiedman. This exhibit is in collaboration with Kokoon Arts Gallery and curators William Scheele and Douglas Max Utter.

Tiedman's early, surrealist-influenced landscape and figural work later evolved into sublime urban landscapes. The show explores highlights of his output as he explored expressive techniques and subjects. On view through January 4, 2014.

As the HEDGE Gallery director, I am thrilled to curate shows that combine Cleveland's finest emerging artists and those with incredibly prominent art careers, in Northeast Ohio's largest art complex, 78th Street Studios. ■

HEDGE Gallery

1300 West 78th Street Studios
Suite 200
Cleveland, Ohio 44102
216.650.4201
HEDGEartgallery.com

EIGHTHOURSRAW

AUGUST 16–OCTOBER 5

GENIUS LOCI: RANDALL TIEDMAN RETROSPECTIVE

OCTOBER 18–JANUARY 4

GALLERY HOURS

DAILY: 11AM TO 5PM BY APPT | THIRD FRIDAYS: 5–9PM



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MOCA CLEVELAND 11400 Euclid Avenue, Cleveland, Ohio

Kenneth Paul Lesko Gallery celebrates 10 years at 78th Street Studios with *Cinema 04* and Judith Brandon's *Turbulent Territory*

by Ross Lesko

IMAGES COURTESY OF KENNETH PAUL LESKO GALLERY



Above: Judith Brandon, *I Know Good People*, Ink, Charcoal, Cement Dye & Pastel on Paper, 42 x 73 inches



Left: Troy Gaa, *Men with No Names*, Metallic Chromogenic Print, 24 x 24 inches.

Cinema 04

September 20th – November 9th, 2013

A house is borne away by a tornado, a

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

into new creations, or new translations embedded with the power of their cinematic progenitors.

Last year we continued our ongoing series of exhibitions designed around cinema as a translated medium. The exhibition, *Cinema 03*, surpassed our expectations in terms of quality and diversity of the submissions. It was exciting to see how various artists incorporated cinema into their work, whether

referencing specific films, genres or the cinematic process itself. After the final selections were made, the exhibition consisted of work by 18 artists from 12 cities in 4 countries* and was very well received by the thousands who viewed the work in the gallery and online.

*Cleveland, OH; Philadelphia, PA; Greenport, NY; Baltimore, MD; Black Mountain, NC; Grand Rapids, MI; Seattle, WA; San Francisco, CA; Los Angeles, CA; London, UK; Melbourne, Australia; Bauru, Brazil

Judith Brandon *Turbulent Territory*

November 15, 2013 – January 11, 2014

Judith Brandon's mastery of drawing is evident in every piece she creates, but it is the way in which she uses that mastery to forge a link between herself and the viewer that makes her work so exceptional. Her work has a sense of mystery and a powerful gravity, a subtle but irresistible pull that draws the viewer in and gives one a sense of being a privileged witness to epic moments in flux.

Ms. Brandon has tapped into something both primal and mystical, as though she has submerged herself in the collective subconscious of our dreams. Her compositions not only draw the viewer in, but also make the viewer feel transported to a higher plane of emotional and sensory experience, giving earthquakes, volcanic eruptions, tsunamis and tornados a feeling of transcendence.

What is most impressive about Ms. Brandon's work is not that she has created a single piece that evokes so much for the viewer, or even that she occasionally does so, it is that she consistently creates powerful works of art that engage the viewer and elevate that engagement to a sense of communion with the artist--and in that communion, she seems to show us forgotten scenes from our most powerful and secret dreams. ■

Genius Loci: the Dark Vistas of Randall Tiedman

by Douglas Max Utter

IMAGES COURTESY OF THE RANDALL TIEDMAN ESTATE AND KOKOON ARTS GALLERY



Works by Randall Tiedman (1949 - 2012). Above: *Mystic Trumpeter*. Right: *Nights Speechless*.

RANDALL TIEDMAN was born in an up/down duplex, one of many similar three-story dwellings crowding a long block in Cleveland's North Collinwood area. Purchased by his grandparents just after the turn of the century, the house faces west across a few feet of front lawn, close to the street. Tiedman produced hundreds of paintings, prints, and drawings in a back bedroom there for decades. He died late in 2012 in that same house where he had lived for more than sixty years.

The views along Grovewood Avenue aren't romantic or epic. Epochal events – Deluges, Apocalypses, which many of Tiedman's last paintings evoke, would be more suitable in sexier terrain. Yet Tiedman was able to discover a profound poetry hidden in this ordinary world. Using long views of nearby railroad yards and the titanic architecture of

industrial plants, with hints of the depths and timelessness of Lake Erie, the painter invented somber views of a transcendent realm, sparkling with bravura passages, black horizons and storm-crowded skies.

Randall Tiedman's life was a tale of struggle and triumph, as he broke past limits to produce a startling series of sublime landscapes. Prior to his death, national publications like *New American Painting* and museums of international prominence such as the Albright-Knox and the Butler Museum of American Art had just begun to recognize and champion his unique vision.

The retrospective exhibit *Genius Loci*, curated by William Scheele and Douglas Max Utter, traces the arc of a lifetime of visionary achievement. Beginning with surrealist-influenced landscape and figural

works produced during his teen years and early twenties, the show explores highlights of the expressive techniques and subjects that comprised Tiedman's output. His fascination with the loneliness and strange independence of the self—combined with the sensuous presence of flesh—found inspiration in the work of British painters like Lucian Freud, Frank Auerbach, and Francis Bacon. His lifelong interest in landscape reflected a passion for painterly styles ranging from the sparkling naturalism of Constable and swirling, color-saturated dramas of Turner, to the frottage and other experimental techniques of Max Ernst.

Like any great artist's work, these paintings and drawings are a kind of portrait of a time and place, a picture of part of the hidden soul of things and events that surrounded him. "Genius Loci" means the spirit of a place, its essence. Tiedman became a "Genius" in that sense especially, through a lifetime of effort and observation.

Kokoon Arts Gallery is the Exclusive Representative of the Tiedman Artwork Estate. ■

Kokoon Arts Gallery

1305 West 80th Street, 2nd floor
Cleveland, Ohio 44102
216.832.8212
kokoonarts.com

RANDALL TIEDMAN RETROSPECTIVE: *GENIUS LOCI*

OCTOBER 18, 2013 - JANUARY 4, 2014

AT HEDGE GALLERY IN 78TH STREET STUDIOS,
1300 W. 78TH STREET, SUITE 200

Fall Exhibits at the Galleries at Cleveland State University

by Robert Thurmer

THE GALLERIES at Cleveland State University are delighted to announce an exciting exhibition season for the fall of 2013.

August 30 through October 12, we celebrate the imagination with two exhibitions: *Based on a True Story*, by the Cuban-born, Cleveland-based artist Augusto Bordoilois, known for his colorful and compelling paintings of men, women, and animals that populate a strangely realistic world of symbolism

and narrative; and *Truppe Fledermaus and the Carnival at the End of the World*, photographs and prints reminiscent of outlandish 19th Century technology that appears to have 21st Century outcomes, by the internationally celebrated team Kahn & Selesnick.

October 25 through December 7, the Galleries present a site-specific installation by Polish artist Przemyslaw Jasielski, who is known for conceptually based,

meticulously crafted explorations of science and technology. Przemyslaw comes to CSU by way of the Cleveland Foundation's Creative Fusion program, in collaboration with The Sculpture Center. Also, we collaborate with The Cleveland Jazz Orchestra to celebrate Miles Davis with: *Two Minds . . . One Canvas*, which presents his collaborative work with painter Jo Gelbard. ■

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

AUGUSTO BORDELOIS: BASED ON A TRUE STORY
KAHN & SELESNICK: TRUPPE FLEDERMAUS AND THE CARNIVAL AT THE END OF THE WORLD
AUGUST 30 - OCTOBER 12

PRZEMYSŁAW JASIELSKI INSTALLATION
GELBARD AND DAVIS: TWO MINDS . . . ONE CANVAS
OCTOBER 25 - DECEMBER 7



Diptych, by Augusto Bordoilois.

COURTESY OF THE GALLERIES AT CSU



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Andy Warhol, Self-Portrait Detail, 1963-1964 Collection of the Andy Warhol Museum, Pittsburgh
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Beck Center Exhibits Celebrate Hispanic Cultural Heritage Month

by Beck Center Staff

BECK CENTER for the Arts is collaborating with the Hispanic Cultural Center to host the second annual *Hispanic Heritage, Hispanic Art*, a contemporary exhibition featuring the distinctive works of local Hispanic artists. The vibrant works in a variety of mediums will be on display September 6 through October 6, 2013 in the Jean Bulicek Galleria at Beck Center. An artist reception will take place from 5:30 – 7:30 pm on Friday, September 20, 2013.

The inaugural, 2012 *Hispanic Heritage, Hispanic Art* exhibition featured the unique works of thirteen artists. That momentum continues in this second annual exhibit, with many artists returning including Bess Rodriguez Richard, Augusto Bordelois, Hector Castellanos, and Martinez Garcias. Works by ceramic artist Angelica Pozo will then be exhibited from October 11 through November 20, 2013.

For the second year, Beck Center will also

host Esperanza's Youth Artists, an exhibition that has grown out of a series of summer workshops led by artists from American Greetings. Different artists have guided the youth-program participants from Esperanza, Inc., a local non-profit that promotes Hispanic educational achievement. The young artists explored a variety of artistic techniques, including mask making, collage, and block printing. Esperanza's Youth Artists will run concurrently with *Hispanic Heritage, Hispanic Art* in celebration of Hispanic Heritage Month. ■

Beck Center for the Arts

17801 Detroit Ave.
Lakewood, Ohio 44107
Free onsite parking.
beckcenter.org
216.521.2540

HISPANIC HERITAGE, HISPANIC ART

SEPTEMBER 6–OCTOBER 6

ESPERANZA'S YOUTH ARTISTS

SEPTEMBER 6–OCTOBER 6

ANGELICA POZO | OCTOBER 11–NOVEMBER 20

For gallery hours, call Customer Service
at 216.521.2540, ext. 10.



BRUNO CASIANO

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EXHIBITS CLASSES WORKSHOPS

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Hispanic Heritage, Hispanic Art /
Esperanza Youth Art Exhibit

September 6 - October 6

Angelica Pozo: Ceramic Art

October 11 - November 20

Holiday Exhibit: Local Artists

November 20 - January 6

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Screw Factory Artists Open Studio: Six Years and Counting

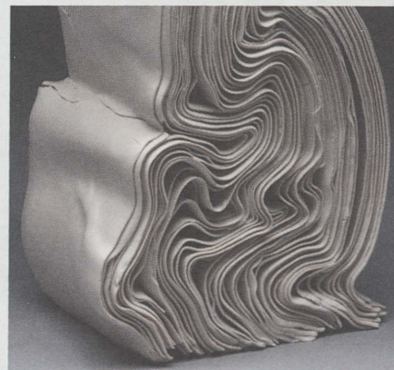
by Gina DeSantis

THIS YEAR marks the 6th annual open studio event for the Screw Factory Artists. As one of the newer artist enclaves in the Northeast Ohio area, the Screw Factory's events continue to grow and evolve each year. The group has welcomed in a handful of new artists and businesses in the past year. It's Fall shopping events have become a mainstay of the shopping season for local art and handmade items. The first event in November helps shoppers get the jump

on holiday shopping while the Last Minute Market enables procrastination as an all out gift buying frenzy.

The November open studio showcases the resident artists and businesses in the building. They often invite their artist friends to join them in the studio. Meanwhile the Last Minute Market allows visitors to apply to this juried show.

Artists also use their studios to host private events, classes and workshops. Classes



COURTESY OF THE ARTIST

Stack 1, by Lauren Herzak-Bauman, porcelain, 2012.

include jewelry making, ceramics, soap making, painting and glass fusing.

There is currently a lengthy waiting list to get a studio at the Screw Factory. If you are interested in renting a studio or the building for an event you can email Ralph Lukich at ralph.lukich@omnilakewood.com. 

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 [studio rentals]

SCREW FACTORY ARTISTS' HOLIDAY OPEN STUDIO

SATURDAY, NOVEMBER 2ND FROM 12:00PM-6:00PM

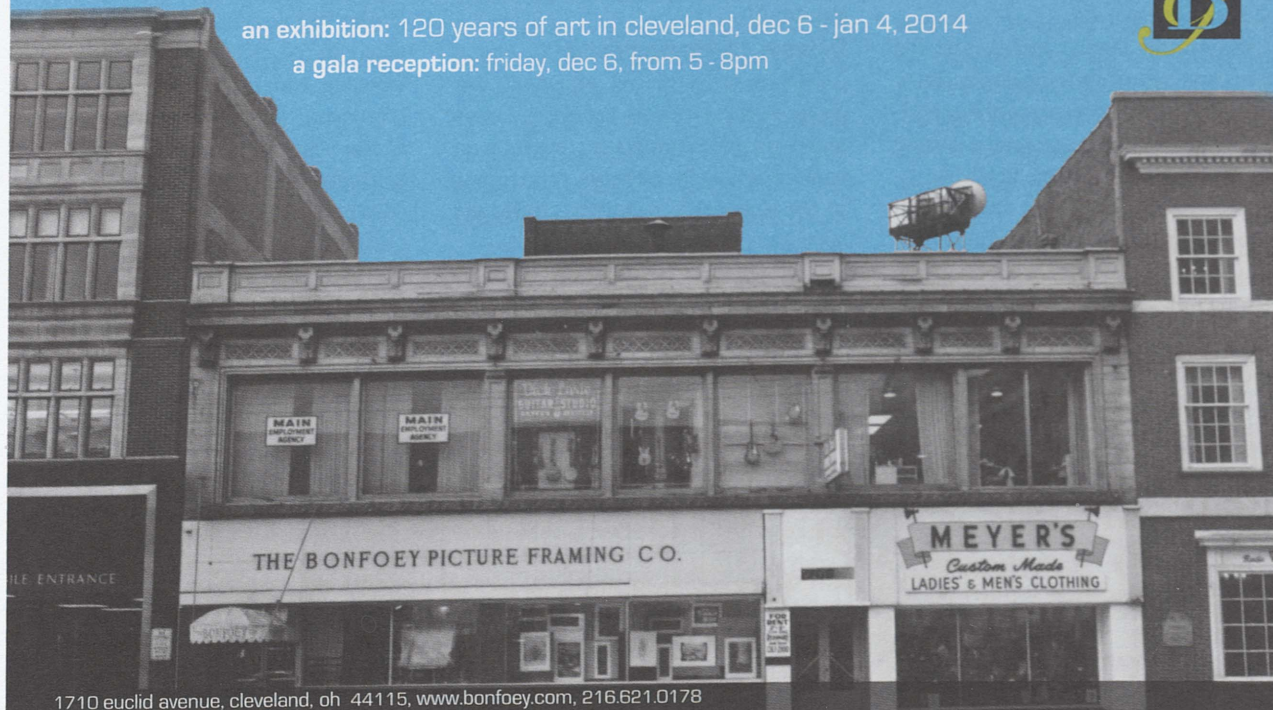
THE LAST MINUTE MARKET & SCREW FACTORY OPEN STUDIO

SATURDAY, DECEMBER 21ST FROM 10:00AM-6:00PM

CELEBRATING BONFOEY GALLERY'S 120TH ANNIVERSARY YEAR!

an exhibition: 120 years of art in cleveland, dec 6 - jan 4, 2014

a gala reception: friday, dec 6, from 5 - 8pm



1710 euclid avenue, cleveland, oh 44115, www.bonfoey.com, 216.621.0178

The Snail Mail Paper Trail and More, at the Morgan

by Susan Kelly



Left: The Morgan Conservatory's auction, 2012. Above: Books in the Art Books Cleveland ABECEDARIA exhibit explore book forms and celebrate the alphabet. Images courtesy of the Morgan Conservatory.

KICK OFF the Fall art season by attending the Morgan Conservatory's Annual Open House and Silent Art Auction. The fun starts at 6:00pm, Saturday, October 5 as we toast to our 6th successful year of workshops, exhibitions, and community. You'll enjoy live music, sample our famous *hors d'oeuvres* table and—with a drink in hand—make your way to the papermaking, bookbinding, and letterpress demonstrations ... and the 'Snail Mail/Paper Trail' art auction. Just grab a pen and start bidding!

Each year the Morgan invites local and nationally known artists to create new works using our handmade paper created specifically for this event. This year we expect to have over 100 works for you to bid on.

There is a variety of other artwork, and as Tom Balbo, Artistic Director, likes to say, "many surprise items" ... like a chocolate purse from Sweet Designs, or a Serizawa print. Past auctions have included works by

by Liz Murgans, Karen Beckwith, Claudio Orso, Yuko Kimura, Mike Gold, Cat Richards, Phyllis Kohring Fannin, Michael Gill, Karen Kunc, Julie McLaughlin, Melissa Jay Craig, Beatrice Coron, and master bookbinder, Anna Embree, just to name a few.

Join us for our one big fundraiser of the year; it wouldn't be the same without you!

Art Books Cleveland ABECEDARIA VI and Monumental Ideas in Miniature Books III

October 12–November 30

Creative art books will abound in this double exhibit. Art Books Cleveland, housed at the Morgan Conservatory, presents art books exploring the alphabet, or an aspect of the alphabet in beautiful, clever, and sometimes whimsical book forms.

This year feature their first guest artist, the renowned Alicia Bailey, owner of Abecedarian Gallery in Denver, Colorado. One of the

original founders of Octavofest, ABC is dedicated to exploring, encouraging, and teaching both contemporary and traditional artistic practices of the hand-made book.

Monumental Ideas in Miniature Books III, an international traveling exhibition of object books is curated by local artist and educator, Hui-Chu Ying, professor of art of the University of Akron's Myers School of Art. The exhibit is a collaborative and educational project comprised of the work of over 100 visual artists. The artists have taken on the challenge of scaling down thoughts, text, images and materials and transformed them into readable, workable small-scale artists books that are a pleasure to handle, read and exhibit.

Both events are part of Octavofest, north-east Ohio's month long celebration of book and paper arts www.octavofest.org. ■

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
216.361.9255
morganconservatory.org

OPEN HOUSE AND SILENT AUCTION | OCTOBER 5, 2013

6:00 DOORS OPEN TO THE PUBLIC, REGISTER FOR AUCTION, BIDDING OPENS.

6:45 WELCOME | 7:15 DEMONSTRATIONS, BIDDING CONTINUES

9:00 SILENT AUCTION CLOSING | 9:30 ARTWORK DISTRIBUTED

ART BOOKS CLEVELAND ABECEDARIA VI AND MONUMENTAL IDEAS IN MINIATURE BOOKS III | OCTOBER 12 THROUGH NOVEMBER 30

OPENING RECEPTION SATURDAY, OCTOBER 12, 7 - 9 PM

The Importance of Art in an Ordinary Place by William Busta

COURTESY OF WILLIAM BUSTA GALLERY



Brinsley Tyrrell, 2011, *Simple Spinney*, glass enamel on steel, 36 x 48 in.

Hannibal Lecter: And how do we begin to covet, Clarice? Do we seek out things to covet? Make an effort to answer now.

Clarice Starling: No. We just...

Hannibal Lecter: No. We begin by coveting what we see every day. Don't you feel eyes moving over your body, Clarice? And don't your eyes seek out the things you want?

- Dialog from the motion picture, *Silence of the Lambs*.

ART HAS many attractions, many magnetic fields, such as associations with celebrity or wealth, and capacities for sensual pleasure or personal transcendence. One of these many attractions is that there is something about the art of a place that is particular and special to that place.

The William Busta Gallery opened 25 years ago as a project to investigate the nature and meaning of visual art in a regional cultural center. I was continuing work I had started earlier: I had previously organized exhibitions at the Dacotah Prairie Museum in Aberdeen, South Dakota; had worked at the Plains Art Museum in Morehead, Minnesota; and had spent the five previous years studying cultural landscapes as a graduate student at Case Western Reserve University. I knew most of the questions I wished to investigate about regional art, and I had started to test possible answers. I anticipated from the start of WBg that what I learned would enable me to construct a theoretical framework that would help to understand art that was

made in many other places.

It is difficult to know when it started, but by 1980 artists began to prefer being called "regional" instead of "local." They seemed to have the same audience, but the word "regional" came into use to describe artists were better known and whose work was more highly regarded. The difference in the weight and breadth of the adjective was very important -- though the artist's audience might be local, the work had greater significance than might be only of interest to a local audience.

Regionalism, as it has been commonly applied in American art, refers to a particular period and type of artwork -- principally work of the 1920s and 1930s that celebrated the everyday life of ordinary people. At the William Busta Gallery, I thought of it in a larger sense, more fluid in time, to provide a context for understanding, for example, Washington Color School, Chicago Imagists, San Francisco's Bay Area Figurative Movement and Cleveland's Geometric Abstraction. That was one of the starting places.

The appeal of regional art is observable. In the gallery people frequently ask where an artist is from, and respond approvingly when told that the artist lives and works here. It is one way for us to understand art. It is one way to understand the places in which we live. We can begin by starting with what we see every day. ■

This is an excerpt from the work-in-progress "The Importance of Art in an Ordinary Place" (regionalism in a post-modern culture).

William Busta Gallery

2731 Prospect Avenue
Cleveland, Ohio 44115
216.298.9071
williambustagallery.com

H. C. CASSILL | SEPTEMBER 6 TO OCTOBER 12

AARON KOEHN | SEPTEMBER 6 TO OCTOBER 12

BRINSELY TYRRELL | OCTOBER 18 TO NOVEMBER 16

LORRI OTT | OCTOBER 18 TO NOVEMBER 16

PAMELA DODDS | OCTOBER 18 TO NOVEMBER 16

MARK HOWARD | NOVEMBER 22 TO DECEMBER 28

JERRY BIRCHFIELD | NOVEMBER 22 TO DECEMBER 28

BARBARA POLSTER | NOVEMBER 22 TO DECEMBER 28

The Reading Nest

by LAND Studio Staff

COURTESY LAND STUDIO



A visitor to the Cleveland Public Library's Eastman Reading Garden marvels at the sculptural installation, *The Reading Nest*, created by Mark Reigelman, as part of *See Also*, a series of collaborative installations by the Library and LAND Studio.

IF YOU haven't yet experienced the *Reading Nest* in Cleveland Public Library's Eastman Reading Garden, we suggest you drop everything and head downtown before it's too late. The 30 foot wide, 12 foot high interactive art installation will be in the garden until mid-October. The nest is built with over 10,000 pieces of discarded wood collected from local, industrial and manufacturing sources located throughout the city. It was completed in June and will remain in the space until the library closes the garden for the season.

The enormous, fairytale inducing nest is created by Cleveland native, New York-based

artist Mark Reigelman and is inspired by objects in nature that have always been associated with knowledge and wisdom. Trees of enlightenment and scholarly owls have been particularly prominent in this history. The *Reading Nest* symbolizes growth, community, and knowledge while embodying these mythical roots.

Its golden color is inspired by the legendary Griffin. This king of beasts, with the rear body of a lion and the head and wings of an eagle, is said to have made its nest of pure gold--which it then had to protect ferociously. The Griffin is regularly seen sculpted from stone and standing guard at the entrances

of civic buildings including The Cleveland Public Library.

The *Reading Nest* is the fourth installation of the annual *See Also* program, which brings temporary works of art to the Eastman Reading Garden at the Main Library. Each year a new theme is chosen and an artist is selected based on his/her representation of that theme. This year, artists were asked to submit proposals interpreting their vision of Big Ideas in Small Spaces.

See Also is a collaborative effort between Cleveland Public Library and LAND studio. The program is funded through an endowment established by the late Lockwood Thompson, a trustee of the Library and avid art collector.

We would also like to give a special thank you to Sheffield Bronze Paint Corporation and G&M Pallet Company for their generous contributions to this project.

Go! Check it out! It's awesome! 

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

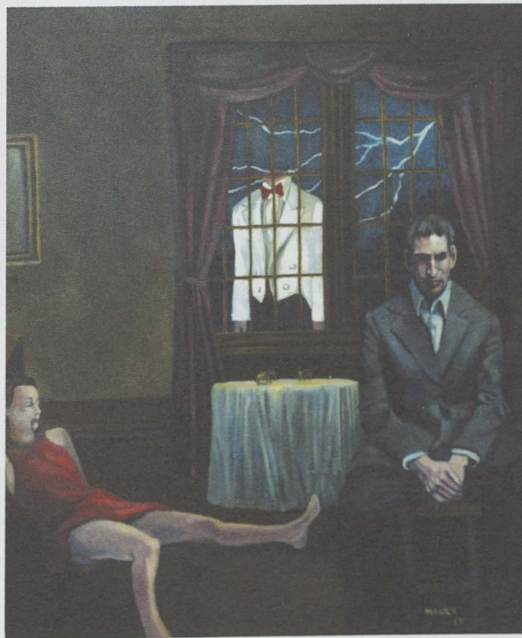
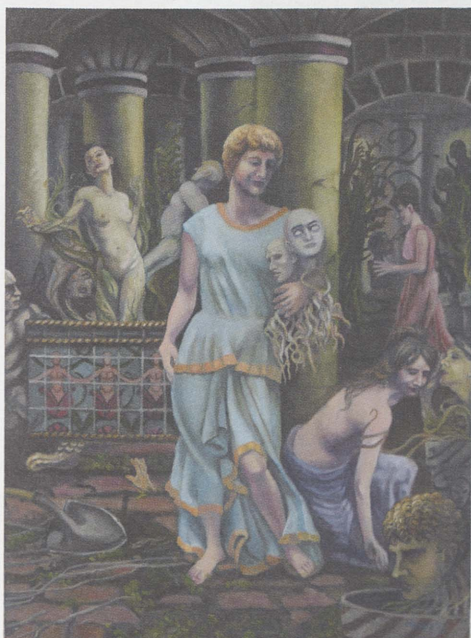
THE READING NEST | THROUGH OCTOBER 15

Eastman Reading Garden
Cleveland Public Library
325 Superior Ave., N.E.
Cleveland, OH 44114

Zippering from Loren Naji Studio Gallery to 78TH Street to Spaceships and Satellites

by Loren Naji

IMAGES COURTESY OF LOREN NAJI STUDIO GALLERY



Works of Douglas Manry, including "Untitled" (left) and "Blood and Thunder" (right) can be viewed in *The Director Never Yelled Cut*, curated by Jamilla Naji at Loren Naji Studio Gallery.

CLEVELAND gallery directors and new graduates of the Cleveland Institute of Art gathered September 5 at Loren Naji Studio Gallery in an unprecedented meet-and-greet session, organized by CIA alumni relations director Michael Kinsella. CIA alumnus Loren Naji (yours truly) hosted the gathering to encourage new relationships in the Cleveland art world, on the even of a CIA alumni show, which opens at the gallery Friday, September 6.

The following month I am proud to have my sister, Jamilla Naji curate a show. *The Director Never Yelled Cut* opens October 4, and features works of Nancy Cintron,

Tim Herron, Douglas Manry and Jamilla, depicting the human condition in narrative vignettes. The scenes, personalities and circumstances lead to unceasing interpretations.

Additionally, Jamilla will auction the original paintings that served as illustrations for her book, *Musical Storyland*, which was inspired by music of David Bowie and includes lyrics and a CD of his music. A portion of proceeds will benefit Girls with Sole, a wellness program supporting girls who have experienced abuse.

Friday, November 4 brings *Skulls*, curated by the talented Mary Urbas. Don't miss this

scary event that extends Halloween!

Friday, December 6 brings a holiday show. I am extremely proud to have my 10 year old daughter, Alana-Brielle Naji curate Cleveland Kids Create, featuring work by children between the ages of 5 and 13. Have your kids create a piece they can sell at this exciting event. A portion of the gallery's proceeds will go to a charity for children.

All our shows are complemented by music, and so I would like to thank The EXO 4 Band--Jim Curtis, Gregg Garlock, E.C.

Mars and TWK--who continue to mesmerize our guests with their psychedelic jazz fusion and surround art videos.

The big news this fall is that I'm reaching beyond the walls of my gallery on West 25th Street, and reaching farther into Cleveland's neighborhoods than ever before. First, I've joined Dawn Tekler and my sister, Jamilla, to create Room 113 at The 78th Street Studios. I will present smaller-scale, individual shows in this space, which is simply named Naji, Naji & Tekler. The first artist featured will be Josh Usmani with his show titled "Funny Money".

Finally, I have begun the transformation of a dilapidated, vacant house in Collinwood into a most unusual art venue. Known as Satellite, it will feature art on its façade, to be called Outer Space. The interior space will be called Inner Worlds, and will house site-specific installations. And the basement, which will be known as Deep Space, will house still more shows. ■

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
216.621.6644
lorennaji.com

CIA ALUMNI SHOW | SEPTEMBER 6

THE DIRECTOR NEVER YELLED CUT
OCTOBER 4

SKULLS | NOVEMBER 4

CLEVELAND KIDS CREATE | DECEMBER 6

Autumn at the Orange Art Center

by Jeff Curtis & Deborah Pinter

AUTUMN is in the air at the Orange Art Center. It's usually a busy season for us, and this year is no different. A new schedule of classes and workshops for children and adults is about to begin, and our Faculty Show and Fundraiser, now in its 3rd year, will kick off the season September 6 through 13.

The Faculty Show is a great chance to see the many creative talents of our instructors and staff, and to potentially take home some original artwork while supporting both the Art Center and our faculty. These events off set operating costs and help us to keep providing

the kinds of programming our community seeks.

Our ten-week Adult & Teen Fall Class schedule starts Monday, September 16, with a full range of studio art instruction including a variety of Drawing & Painting classes, Pottery, Watercolor, and Fine Jewelry Making.

Our Kids' Classes begin on October 7th, and last for 7 weeks. Classes include



Children and Teens make pottery at Orange Art Center.

COURTESY OF ORANGE ART CENTER

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
216.831.5130
orangeartcenter.org

FACULTY SHOW AND FUNDRAISER SEPTEMBER 6 THROUGH 13

ADULT AND TEEN CLASSES BEGIN SEPTEMBER 16

KIDS' CLASSES BEGIN OCTOBER 7

Drawing & Painting for three different age groups, Pottery for two separate age groups, and one Pottery class which includes kids from ages 6-11, giving siblings who may span different ages a chance to take a class together.

Visit www.orangeartcenter.org for a complete information to help make your Fall as colorful as the turning leaves! **C**

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Mary Lou Ferbert's *Sidewalks* at Bonfoey Gallery by Dana Oldfather

COURTESY OF THE ARTIST AND BONFOEY GALLERY



Sidewalk III, by Mary Lou Ferbert, watercolor, 44" X 60".

THE BONFOEY Gallery is pleased to present *Sidewalks*, an exhibition of new paintings by acclaimed watercolorist Mary Lou Ferbert. This stunning show will be on view October 11 through November 19, 2013. An opening reception with the artist will be held at the gallery from 5 to 8 pm Friday, October 11.

Mary Lou Ferbert was born and raised in Cleveland, Ohio. Over the past eight decades she has traversed the Rust Belt city's ubiquitous sidewalks and used the imagery found there to inform her art. Ferbert is widely known by her past oeuvre: meticulously rendered watercolors of urban

infrastructure--manhole covers or chain link fence, rusted and corroded by time and Cleveland's harsh winters. As with those previous paintings, her *Sidewalk* series draws our attention to parts of the cityscape that are ignored and often neglected, underfoot and out of mind, but in plain sight to the sensitive observer, walking silently, alone in thought, head low and staring down at one's toes.

Sidewalks focuses on the remains of an infrastructure destined for extinction. At one time, most of the sidewalks in and around our boroughs were slabs of sandstone. These smooth, cool stones – a favorite of children

armed with sidewalk chalk and champion puddle splashers alike – hold a fond place in our memory. Over time, broken or damaged stones were replaced by the concrete slabs that line the streets of newer developments today.

But unlike concrete, the sandstone sidewalks of yesterday were infused with a subtle, organically formed color and texture, created from a slow build-up of sediment along the edges of shallow salt water seas found in this area over 300 million years ago. Because they were formed under water and resemble --if it were possible--a fossilized liquid, it's no wonder

a watercolorist has found importance in sandstone sidewalks.

Over the course of seasonal change Mary Lou Ferbert captured the effects of Cleveland's abundant precipitation on these surfaces as well. From leaves blown down off the trees, or "halos" of those leaves created by rain, Ferbert makes a time capsule with this body of work. These paintings celebrate not only the dynamics of geologic and meteorological change in our area, but the cycle of life and renewal in urban infrastructure. Ferbert continues to draw our attention to the subtler magnificence of our city with her extraordinary capacity to appreciate and interpret the beauty of the ordinary.

For more information about *Mary Lou Ferbert: Sidewalks*, or upcoming exhibitions, please contact The Bonfoey Gallery, 216.621.0178, or visit the company web site at bonfoey.com. ■

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
216.621.0178
bonfoey.com

MARY LOU FERBERT: SIDEWALKS
OCTOBER 11 THROUGH NOVEMBER 19, 2013

OPENING RECEPTION WITH THE ARTIST:
5 TO 8 PM FRIDAY, OCTOBER 11

ArtSpace-Cleveland 10th Annual Trolley Tour of Artist Studios

by Harriet Gould

ARTSPACE Cleveland's annual trolley tour is Saturday, October 5th from noon to 3:00pm. Board at 1400 East 30th Street and Lolly the Trolley will take you to artist live/work studios located in Cleveland's St. Clair/ Superior Arts Quarter, including a stop at Koko's Bakery to 'buy a bun for the bus.' Enjoy a fun-filled afternoon which highlights a community of artists and their spaces.

So, whether it's an opportunity to use a freight elevator, visit a mixed-use space or

find a hidden urban garden, you will find this year's tour to be special! Imagine spending the afternoon being inspired by talented local artists.

For more information or reservations call 216-241-4355, gouldloft@sbcglobal.net or on the web at artspacecleveland.org. Join the Tour and Ring the Trolley Bell.



Lolly the Trolley delivers guests in style.

ArtSpace-Cleveland

1400 East 30th Street
Cleveland, Ohio 44114
216.421.4355
artspacecleveland.org

ARTSPACE CLEVELAND TROLLEY TOUR

NOON TO 3PM SATURDAY, OCTOBER 5

BOARDING AT ARTSPACE CLEVELAND

COST \$15/ADULT, \$10/SENIORS (60+), \$5 STUDENTS,
CHILDREN 5 AND UNDER/ FREE

Special thanks to Councilmen Jeff Johnson and Joe Cimperman, Dominion, Forest City Enterprises, Prizm the Art Supply Store, the Campus District, St. Clair Superior DC and the Greater Cleveland Partnership. ■

Do what you love

The Cleveland Institute of Art's Continuing Education program includes a wide range of courses for adults and children in art and design taught by accomplished faculty, in a dynamic, friendly, and well-equipped learning environment.

View course listings and learn more at cia.edu/continuinged

CIA

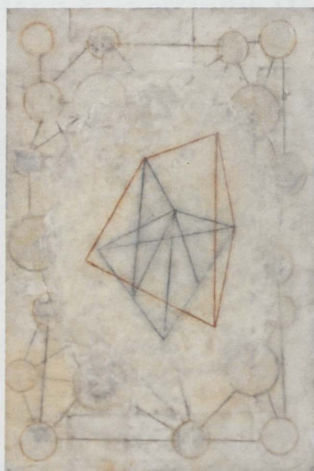
Collaborative Effort Makes Fine Exhibitions

by William Martin Jean

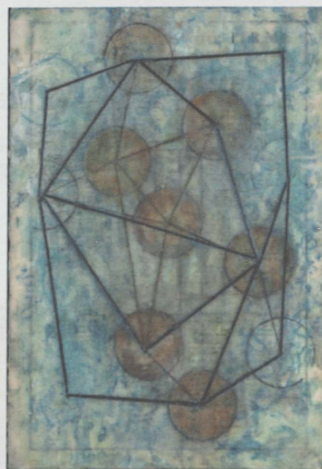
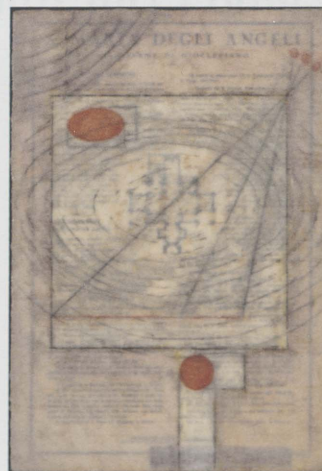
COURTESY OF THE ARTISTS



Above: "Romp," by Marilyn Farinacci, acrylic on canvas.



Above and right: works in encaustic and oil stick on wood, by Susan Squires.



CITY ARTISTS at Work and *The Plain Dealer* have been collaborating to offer several exhibitions throughout the year in what is now considered by many to be the Gallery at *The Plain Dealer*. The Sparx in the City event that takes place on Saturday, September 21, presents an opportunity for City Artists to not only open their studios, but also showcase their work in a group showing at *The Plain Dealer*, from September 3 through October 31. Visitors who make *The Plain Dealer* Gallery their first stop on the tour have an opportunity to see current work by many of the artists of the area and can plan their studio visits accordingly.

Exhibitions are curated by the co-directors of City Artists at Work, Bill Jean and Mindy Tousley. Although the majority of exhibits center on artists of the St. Clair-Superior neighborhood's Art Quarter, artists from beyond the area are also invited. Most recently, artists from Akron were showcased in an

amazing assemblage show while student print work from The Cleveland Institute of Art brought many new faces to the gallery.

The collaboration between the two organizations makes space available that is well suited for art exhibitions, with its open spaces, white walls and very good lighting, along with excellent natural light from the banks of windows that face Superior Avenue. Though the exhibits are designed by the curators, the installation is in the hands of the remarkable PD team who also provide a generous reception of wine and a delectable assortment of cheeses and veggies.

Since *The Plain Dealer* needs to be a secure business environment, after the opening reception, visitors need to call the Bonnie Spiegle to schedule a visit at 216 999 4028. Since part of the building now houses businesses other than the PD, the exhibits are viewed by a broad group of visitors and clients who frequent the building. ■

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

CITY ARTISTS AT WORK GROUP SHOW SEPTEMBER 3 THROUGH OCTOBER 31

The Gallery at The Plain Dealer
1801 Superior Avenue
Cleveland, Ohio 44113
by appointment: 216.999.4028

Observing and Reacting, and Holga with Hadley at The Cleveland Print Room

by Shari Wilkins

THIS FALL, the Cleveland Print Room offers a full array of exhibitions and educational opportunities.

Opening September 13, nationally-acclaimed photographer and Akron native Angelo Merendino's *Observing and Reacting* turns the lens on unsuspecting pedestrians in New York as they furtively (and sometimes blatantly) catch a glimpse of him and his late wife, Jennifer, who was then undergoing chemotherapy. The observers become the observed.

September concludes with classes and workshops, including our Pinhole Camera Club Workshop, and the return of one of our most popular classes, *Holga with Hadley*. Students will learn all about cheap plastic cameras and basic darkroom printing skills with photographer, teacher & CIA graduate, Hadley K. Connor.

Cleveland Artist Greg Martin teaches *The Art and Craft of Wet Plate Collodion Photography*, October 19 - 21--an intensive look at the historic process using glass and aluminum plates.

Finally, November 15 through 25, the gallery hosts the American Society of Media Photographers, Ohio North Coast Chapter in a show that highlights both personal and professional work. ■



Black and White photo by Angelo Merendino, from *Observing and Reacting*.

COURTESY OF THE ARTIST AND THE CLEVELAND PRINT ROOM

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
216.401.5981
clevelandprintroom.com

ANGELO MERENDINO: *OBSERVING AND REACTING* | OPENING RECEPTION 5-9PM FRIDAY, SEPT 13

ART AND CRAFT OF WET PLATE COLLODION PHOTOGRAPHY | OCTOBER 19-21

AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS, OHIO NORTH COAST CHAPTER
NOVEMBER 15-25

SAVE THE DATES:

- 09.20.13
- 10.18.13
- 11.15.13
- 12.20.13
- 01.17.14
- 02.21.14
- 03.21.14
- 04.18.14
- 05.16.14
- 06.20.14
- 07.18.14
- 08.15.14
- 09.19.14

NORTHEAST OHIO'S ECLECTIC ARTS MAZE

THIRD FRIDAYS

Come see the largest fine art complex in Cleveland with over 40 galleries, studios, and other creative spaces all under one roof. On Third Fridays, the whole building comes alive from 5 - 9 pm for the most fascinating art walk you've ever experienced.

78thstreetstudios.com

78th STREET STUDIOS

1300 W. 78th St. north of Lake Ave. at the west end of the Gordon Square Arts District.

Green, Clean, and Ready for Printing: Zygote Press is on an Upswing

by Christi Bircheld



Top: Visiting artist and Millersville (Pennsylvania) University professor of art Brant Schuller at work during a recent stay at Z-Pass. Above: The studio, clean and green.

MY MOM always said, "If you want the house to smell good for guests, sauté an onion."

Moments before the doorbell, as a child, I would observe a surge of energy as my mother made last minute preparations for dinner guests. As shop manager, I can relate as I work to make Zygote Press fit for use. It is my goal to make Zygote Press

space saving, and green policies in mind.

Zygote has cut way back on the use of solvents. Our policy is to clean ink slabs with vegetable oil and a water/vinegar solution. While mineral spirits still serves a purpose, we use it and other solvents sparingly. We have also replaced paper towels with reusable rags. And one of our rock star interns,

Susanne Mitchell, lead the acquisition of a paper recycling dumpster in Zygote's parking lot. Now all paper can be recycled on-site!

Zygote also recently acquired a new rosin box, built by our friends at Schwede L.L.C. which can accommodate an 18"x24" zinc or copper plate. This allows even the most inexperienced user to achieve fabulous aquatints. The box is leak-free, making it a very healthy tool. We also have a new hot plate perfect for the baking of rosin and grounds. Last spring we built a new, light-safe screen coating room; printers can now coat their screens and sleep peacefully knowing they will not be exposed to light while drying. Zygote is in the process of creating a communal screen inventory for all users, making screens available on a "sign-out" basis. This will allow users to experience the benefits of screen-printing without needing to purchase their own screens. Other improvements to the shop are a new pin-up wall, added locker space, as well as a clean paper-tearing corner.

The cleaning frenzy I experienced from my mother growing-up was a testimony to the pride she had in her home and respect for her guests. Zygote is blessed with a slew of interns, willing to expel elbow grease for the betterment of the shop. Surrounded by staff dedicated to making Zygote the best it can be, I am proud to be a part of the team that helps the engine run. Don't be surprised if next time you're in, you smell the sweet sauté of an onion. ■

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
216.621.2900
zygotepress.com

CLEVELAND: WORKS BY 2013 ARTIST IN RESIDENCE ANDY CURLOWE

SEPTEMBER 13 THROUGH OCTOBER 23 | OPENING RECEPTION 6-9PM SEPTEMBER 13

FOREIGN AFFAIRS XVI: GERMAN ARTIST LUCIE FEYNHAGEN AND CHRISTOPH ROSSNER

OCTOBER 12 THROUGH 19 | OPENING RECEPTION 1-3PM SATURDAY, OCTOBER 12

COLLABORATION EXHIBITION, CURATED BY INDRA LAKCIS

NOVEMBER 1 THROUGH 30 | OPENING RECEPTION 6-9PM NOVEMBER 1

HOLIDAY OFF THE WALL SHOW AND SALE

NOON-5PM SATURDAY, DECEMBER 7 | NOON TO 4 P.M. SUNDAY, DECEMBER 8

Support Cleveland Artists at the Art Therapy Studio's ArtLoan Benefit on September 21

by Lynn Lee

YOU CAN get lots of things on loan: a car, a house, books, a DVD, a washer and dryer, a video game, a work of art. Say that again?

Yes, even a work of art ... if you attend the ArtLoan benefit on September 21, from 7 to 10 p.m. at Shaker Heights Country Club.

Replace those rock band posters or warped seascape prints on your walls with original pieces by recognized Cleveland artists. You can choose from more than 200 pieces in The George Streeter Circulating Collection at

the Art Therapy Studio's biennial fundraiser.

The collection includes works by such well-known artists as Viktor Schreckengost, Julian Stanczak, Phyllis Seltzer, Joseph O'Sickey and Herbert Ascherman, Jr. Art created by those who've participated in the Studio's creative, therapeutic art programs will also be featured.

The artwork is available for "loan" to guests for a one-year period in return for a nominal donation. Remember to arrive early as art

is rented on a first-come, first-served basis!

Local artists will be creating art during the event and select pieces will be included in the silent auction.

Hors d'oeuvres, pastries and complimentary valet service will be offered to guests.

"This event is a wonderful way to support our Cleveland artists and the Art Therapy Studio's ongoing work," said ArtLoan chairperson Chris Treu. "It also provides local businesses and homeowners a low-cost opportunity to display fresh artwork in their offices and homes."

Purchase tickets and browse the collection online! **E**



Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
216.791.9303
arttherapistudio.org

ART THERAPY STUDIO ARTLOAN BENEFIT

7-10PM SEPTEMBER 21, 2013

SHAKER HEIGHTS COUNTRY CLUB

TICKETS AND A CATALOG OF ARTLOAN WORKS AVAILABLE
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26

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Richard Sedlon: Awakening the Whimsical Spirit at Corcoran Fine Arts

by James Corcoran

ALL IMAGES ©2013 JOHN C. KIEGER / WWW.KIEGERPHOTO.COM



Left: Pan Figure, Richard Sedlon, Polychromed Cast Plaster, 22" x 10" x 9", Signature: Richard Sedlon along edge of base, 1972, Condition: Excellent. Center: *Kokoon Arts Club*, Richard Sedlon, Litho, 24" x 16", Signature: Richard Sedlon L.L., 1987, Condition: Excellent Original Condition. Right: *John's Farm*, Richard Sedlon, Medium O/P, Dimensions: 22 3/4" x 24 1/2" Signature: Richard Sedlon L.L., Condition: Good Original Condition.

THE GARDEN behind the historic Hezekiah Dunham House in Bedford, Ohio was once populated by creative and mischievous creatures, real and imagined, or perhaps evoked. There Richard Sedlon (American, 1900-1992) gathered both Pookas (elf-like figures of his own creation), and his fellow avant garde artists of the Kokoon Arts Club.

While Sedlon - painter, lithographer, sculptor, muralist, and poet - may currently be less known than Kokoon Arts Club colleagues William Sommer, Viktor Schreckengost, Edris Eckhardt, and Paul Travis, his work resonates with that of his Cleveland School contemporaries. With William Sommer and Viktor Schreckengost, Sedlon shares a bold use of color. With Edris Eckhardt, he shares a love of whimsical mythical creatures. With Paul Travis, he

shares an expressionistic rendering of figure. While Sedlon's name may now echo more quietly than the artists beside whom he worked, an upcoming exhibition at Corcoran Fine Arts revives Sedlon's playful spirit and masterful artistry.

Born in Philadelphia, Sedlon moved to Cleveland with his family. He began working for Morgan Lithography, the nation's largest printing firm of the time, when he was 18. He later worked for Otis Litho. Sedlon married Anne Nyerges and eventually moved with her into the Hezekiah Dunham House, the Nyerges family home. Today, Sedlon and his work inspire the citizens of Bedford who have renovated his garden and named its annual arts festival, Weekend of the Pooka, in honor of his eccentric little creations.

The headstone marking Sedlon's grave

reads, "Take the dream out of life and you have nothing . . . It's all a dream." Indeed, this mantra drove not only his life but also his art. Nymphs, gnomes, elves, satyrs, anthropomorphic animals, and Pookas dance, play music, carouse, and make merry

throughout his paintings, prints, drawings, and sculpture. Even Sedlon's still lifes are tinged with a bit of the dreamy and otherworldly.

Sedlon's best works are relatively rare to the market, and much of his work was given to the Bedford Historical Society. Even the most comprehensive collections of Cleveland School art often lack high quality Sedlon works. The exhibition curated by James Corcoran will introduce the chimerical work of Richard Sedlon to a new audience.

Coinciding with Bedford's September 13-16 Weekend of the Pooka, Corcoran Fine Arts will host a retrospective look at the artist's work from September 12, 2013 through January 6, 2014 at the gallery on Larchmere. An opening reception will be held on September 12th from 5pm to 8pm. Wine & Beer, Cheese, Bread & Olives.

In the upper gallery, a range of new and important painting by Cleveland School Artists including the late Joseph O'Sickey, Clarence Carter, Lawrence Blaszy and Paul Travis will be on view. ■

Corcoran Fine Arts Ltd.

12610 Larchmere
Cleveland, OH 44120
216.767.0770

www.CorcoranFineArts.com
CorcoranFineArts@Gmail.com

RICHARD SEDLON RETROSPECTIVE

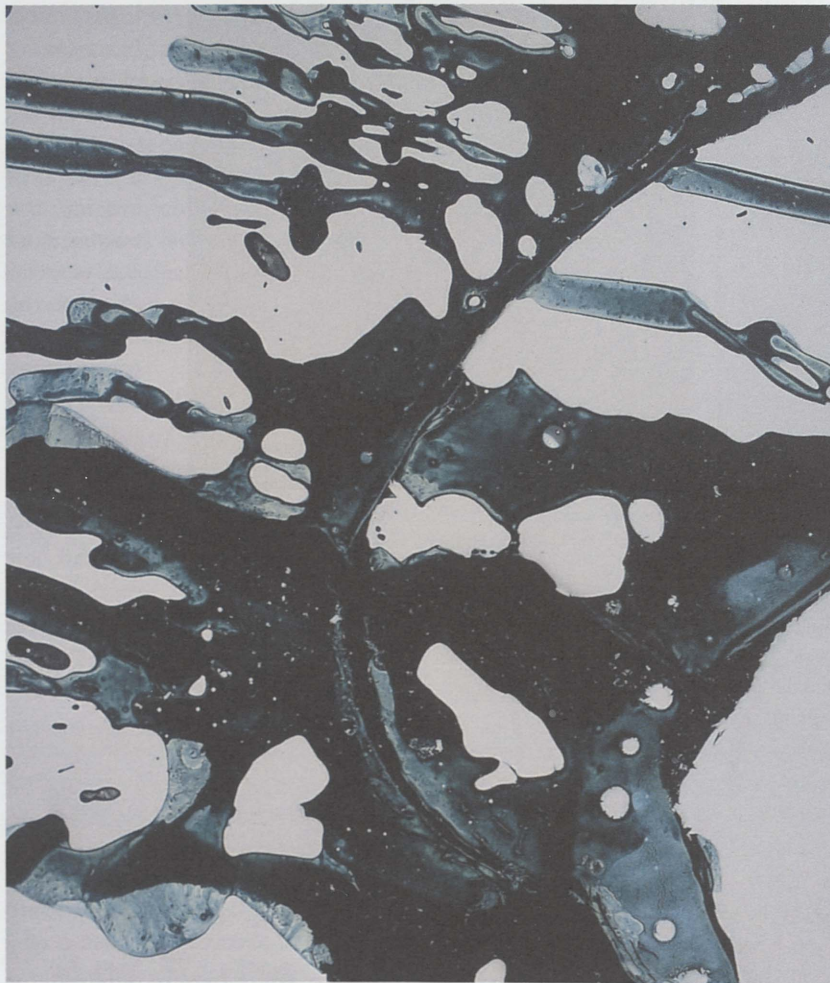
SEPTEMBER 12, 2013 THROUGH JANUARY 6, 2014

RECEPTION 5-8PM SEPTEMBER 12

Latitudes, Longitudes, and the Pretentious Tremont Artists at Brandt Gallery

by Tom Orange

COURTESY OF BRANDT GALLERY AND THE ARTIST



Lake Erie Shore, by Dott von Schneider, 2012.

Dott von Schneider *Latitudes and Longitudes* September 5 – October 5

A longtime Cleveland mixed media artist, Dott von Schneider received her CEAP from

the Ecole des Beaux-arts de Rouen in 1996. Her work has been exhibited internationally and featured in publications such as *Kölnisch Rundschau*, *The Plain Dealer*, *Cleveland Magazine*, *Jane Magazine*, *Cleveland Scene*,

and *Northern Ohio Live*. She writes, "Of late my work has been about manipulating non-traditional materials as commentary on the physical place I am at any given time. *Latitudes and Longitudes* is based on my two week transcontinental drive to study the living erosion of the United States."

Tim Herron, Jennifer Newyear and Juan Quirarte

Tremont Pretentious Artists' Group October 11 – December 7

In the early 1990s, as the Tremont neighborhood was developing into a hotbed for local artists, Tim Herron established his Manly Pad studio on the south end of Professor Avenue and regularly showed his portrait work at Andy Timothy and Linda Baldezz's Literary Café. Herron customarily left a sketch pad at the end of the bar, to be reviewed and at times added to by others; gradually this practice evolved into the Friday night drawing club that still meets monthly in the back room of The Lit.

Juan Quirarte describes the Pretentious Artists' Group as "a guaranteed relaxed, yet stimulating experience... a 'no pressure' oasis to practice your skills and get inspired by other artists." Regarding the group's leader, Quirarte continues: "Tim is the center from which everything at the Literary flows. His good-natured demeanor, yet precise time-keeping, keeps everything humming along. There would be no P.T.A. without him." ■

Brandt Gallery

1028 Kenilworth
Cleveland, Ohio 44113
216.621.1610
brandtgallery.org

DOTT VON SCHNEIDER *LATITUDES AND LONGITUDES* | SEPTEMBER 5 – OCTOBER 5

TIM HERRON, JENNIFER NEWYEAR AND JUAN QUIRARTE TREMONT PRETENTIOUS ARTISTS' GROUP | OCTOBER 11 – DECEMBER 7

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DISCOVER NEW PERSPECTIVES

REAL/SURREAL

REALITY AND DREAMS COLLIDE



George Tooker, *The Subway*, 1950, (detail), egg tempera on composition board, 18 1/8 x 36 1/8 in. Whitney Museum of American Art, N.Y. Courtesy of the Estate of George Tooker and D.C. Moore Gallery, N.Y. Photography by Sheldon C. Collins

QUESTION THIS

Through November 3, 2013

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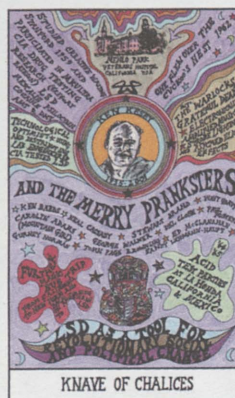
Cleveland Institute of Art explores the nature of art in four wildly different exhibitions opening in November

by Ann T. McGuire

IMAGES COURTESY OF CIA



Above: still from *Street*, video loop by James Nares. Right: *Knave of Chalice*: Ken Kesey tarot card, by Suzanne Treister. Next Page: *Mardi Gras*, by 1953 CIA graduate and Op Art pioneer Richard Anuszkiewicz.



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FOUR separate exhibitions running concurrently at the Cleveland Institute of Art this fall offer residents a chance to become temporary art students, sampling the breadth of contemporary art.

The four shows – which run November 8 through December 14 – span the art spectrum, from Op Art paintings, to narrative-rich political illustrations, to densely textured quasi-narrative watercolors, to dream-like experimental video. All four collections appeared in New York galleries in the last year.

"Playhouse Square brings Broadway productions to Cleveland; we're bringing in Chelsea gallery shows," said the director of CIA's Reinberger Galleries, Bruce Checefsky. "There's a tremendous appetite for artistic diversity in Cleveland, so I'm confident these shows will be well received."

Richard Anuszkiewicz – Recent Work

A 1953 CIA graduate, the painter Richard Anuszkiewicz vaulted to international prominence early in his career with the rise of the Op Art movement. Along with 1954 CIA graduate Julian Stanczak, Anuszkiewicz was included in *The Responsive Eye*, the landmark 1965 exhibition of perceptual abstraction at the Museum of Modern Art in New York.

In his elaborate early paintings, Anuszkiewicz explored the optical wizardry

that occurs when high-intensity, complementary colors are applied to the same geometric configurations. New York Times art critic Holland Cotter wrote of Anuszkiewicz's paintings in 2000, "The drama – and that feels like the right word – is in the subtle chemistry of complementary colors, which makes the geometry glow as if light were leaking out from behind it."

Anuszkiewicz has work in the collections of more than 75 museums, from Akron to Yale, and in countless private collections. The sampling of work in this fall's CIA show – which appeared this past spring in Loretta Howard Gallery in New York – was painted in the last decade or so and reflects the painter's evolution toward more subtle explorations of color and form.

Suzanne Treister – *Hexen 2.0*

While the medium – and the optical experience – may be the message in Anuszkiewicz paintings, British-born artist Suzanne Treister makes her political messages explicit in the form of thought-provoking conspiracy theories elaborately illustrated on giant tarot cards.

Hexen 2.0, which was exhibited in the P.P.O.W. Gallery in New York last winter, features major figures and movements of the post-World War II era, ranging from the (other) CIA's covert shenanigans, to

LSD pioneer Timothy Leary, to "Unabomber" Theodore Kaczynski. Ken Johnson wrote for the New York Times, "The connections drawn within and among the cards are so mind-boggling to contemplate that it seems entirely appropriate to comprehend them within a magical system like the tarot."

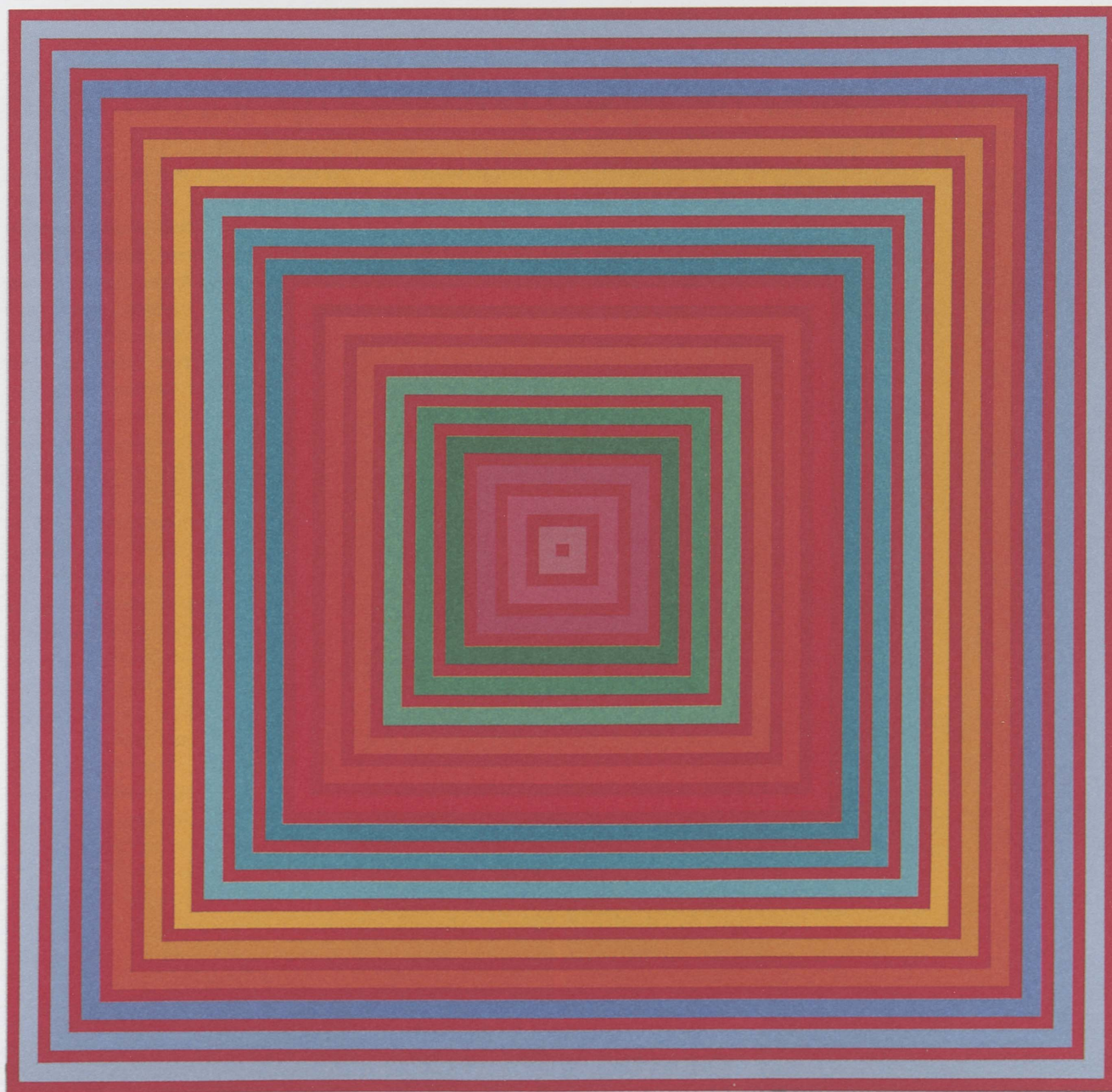
James Nares – *Street*

British-born artist James Nares spent one week in September 2011 filming 16 hours of footage from a moving car traveling the streets of Manhattan. He used the kind of high-definition camera usually reserved for capturing speeding bullets ripping through apples, then edited the footage down to one hour of super-slow-motion street activity put to music. The result is a trippy, dreamlike experience that played at The Metropolitan Museum of Art this past spring and will air on a loop in CIA's Black Box Projection Room.

Arpita Singh – *Arpita Singh*

Born in West Bengal and living in New Delhi, Arpita Singh creates richly textured figurative paintings that reference traditional forms of Indian art but seem to comment on domestic violence and sectarian strife. This collection of her work drew critical acclaim when it was on exhibit at the DC Moore Gallery in New York last winter. ■

The works of Anuszkiewicz, Treister, Nares, and Singh will be on view in the Reinberger Galleries of CIA's Gund Building, 11141 East Boulevard, open Monday through Thursday and Saturday, 10AM to 5PM; Friday 10AM to 9PM; closed Sunday.



Cleveland Institute of Art

11141 East Boulevard
Cleveland, Ohio 44106
800.223.4700
cia.edu

RICHARD ANUSZKIEWICZ - RECENT WORK

SUZANNE TREISTER - *HEXEN 2.0*

JAMES NARES - *STREET*

NOVEMBER 8 - DECEMBER 14

REINBERGER GALLERIES OF CIA'S GUND BUILDING, 11141 EAST BOULEVARD

10 AM TO 5 PM MONDAY THROUGH THURSDAY | 10 AM TO 9 PM FRIDAY

10 AM TO 5 PM SATURDAY | CLOSED SUNDAY

ARPITA SINGH - *ARPITA SINGH*

NOVEMBER 8 - DECEMBER 14

IN THE PROJECT SITE IN CIA'S JOSEPH MCCULLOUGH CENTER FOR THE VISUAL ARTS, 11610 EUCLID AVENUE | 10AM-5PM MONDAY THROUGH FRIDAY

The Print Club of Cleveland presents the 29th Fine Print Fair

by Meghan Olis

COURTESY OF THE PRINT CLUB OF CLEVELAND



2013 Raffle Print: Jim Dine, Tools for Creeley III, lithograph. Donated by Tamarind Institute.

THE PRINT CLUB of Cleveland's 29th annual Fine Print Fair will take place in the Cleveland Museum of Art's Ames Family Atrium, September 26th through September 29th, with support from Key Private Bank.

The fair events include a preview party, paper making, paper conservation, and print making demonstrations as well as lectures

about printmakers and prints as art. There will be hourly door prizes and the Jim Dine lithograph shown here will be awarded to a fortunate raffle ticket holder. Visit the Print Club of Cleveland web site at www.printclubcleveland.org for up to date information about the fair and programs.

This is the Fair's first ever appearance at the museum itself. Students and Cleveland

Museum of Art members will be admitted for free. Where else can you visit fourteen dealers - from Massachusetts, New York, New Mexico, Colorado, California, Illinois, Missouri, Pennsylvania, and Maryland - without the need to travel? And the art ranges from old masters to contemporary, plus drawings and photography, with prices that fit all budgets. Whatever your taste you will find real art to liven your walls or expand your collection.

The Fine Print Fair benefits the Print Club's mission to purchase art for the Cleveland Museum of Art's Department of Prints. If you would like to receive an invitation to the Thursday night preview

party please email Meghan Olis at molis@clevelandart.org. 

The Print Club of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
216.707.2579
printclubcleveland.org

PRINT CLUB OF CLEVELAND FINE PRINT FAIR SEPTEMBER 26 THROUGH 29, 2013

In the Ames Family Atrium
Cleveland Museum of Art
11150 East Boulevard

Good Mourning from The Sculpture Center

by Nicholas Fenell

ARTIST Nicholas Fenell guest curates his first exhibition, *Made in Mourning*, in collaboration with the East Cleveland Township Cemetery (1621 E 118 St). The sculptures, videos, mixed media pieces and a "ghost" bike memorial, on view at both the Sculpture Center and the cemetery, are public and private displays of mourning made in both direct and abstracted response to loss.

The Dirt on Death, a series of free lectures by established scholars, expands the discourse.

Join us at the cemetery for family events - a picnic with FiveOne Experimental Orchestra, bike safety classes, a children's bike decoration and ride, and tours, especially at Halloween. Please visit our website for a complete listing of events throughout this fall. ■



The Parlor Room, by Lauren Herzak Bauman.

COURTESY OF THE ARTIST AND THE SCULPTURE CENTER

The Sculpture Center

1834 East 123 Street
Cleveland, Ohio 44106
216.229.6527
www.sculpturecenter.org
info@sculpturecenter.org

MADE IN MOURNING: CONTEMPORARY MEMORIAL AND RELIQUARY

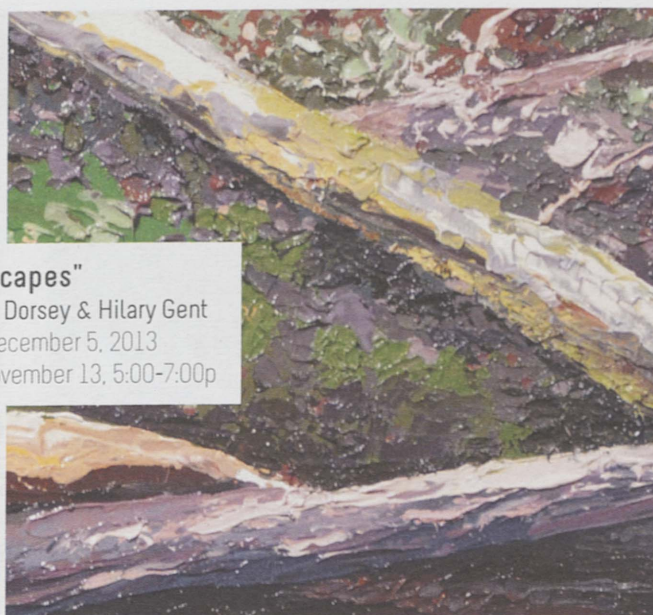
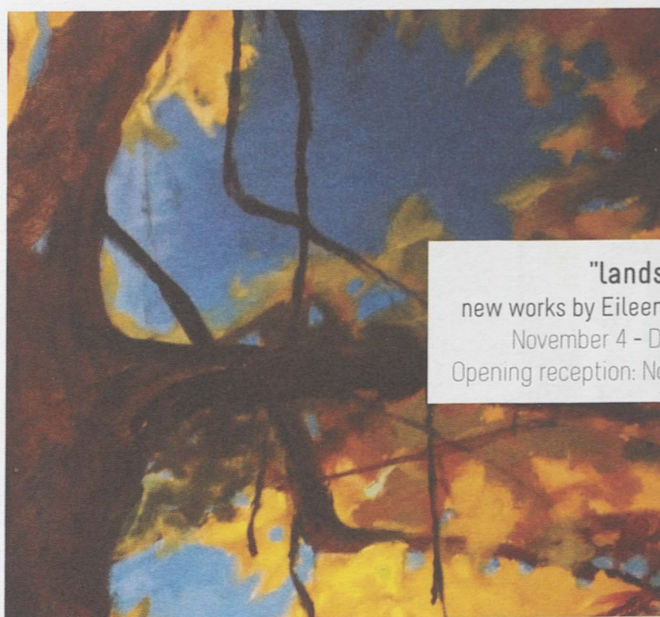
LISA AUSTIN, LANE COOPER, MARTINEZ EB, ALICIA EGGERT, ADAM FRELIN, EDWARD HEAVRIN, LAUREN HERZAK-BAUMAN, CHRISTINE HINZ LENZEN, CAROL HUMMEL, GUILLERMO TREJO

SEPTEMBER 13–DECEMBER 20 | OPENING RECEPTION: 5:30–8PM SEPTEMBER 13

THE DIRT ON DEATH LECTURE SERIES

SEPTEMBER 26: LISA AUSTIN | OCTOBER 25: CAITLIN DOUGHTY
NOVEMBER 14: JACK SANTINO | NOVEMBER 22: NICHOLAS FENELL
DECEMBER 6: ELINA GERTSMAN

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(Please confirm Library hours before your visit, by calling 216.987.5410)

DIRECTIONS: Go to Parking Lot C, and park in its Visitor Parking area. Enter any door, and follow interior signs to Student Services, then into the Library, and up to its 2nd floor.

Krew, Mozart, and Levy Star in Westlake-Westshore Arts Council Fall Programs

by Marge Widmar

JUDI KREW returns to Westlake Porter Public Library on Tuesday, September 17th at 7 pm. Her program, "Fascinating Faces from Interesting Places" promises a delightful discussion of her colorful pastel portraits. The program begins with a "how and why," followed by a PowerPoint of faces and their stories. Krew lives in Canton, Ohio, where she works in a downtown arts district studio. Approximately 30 portraits from this ongoing series will be exhibited at Porter throughout September.

Westlake-Westshore Arts Council

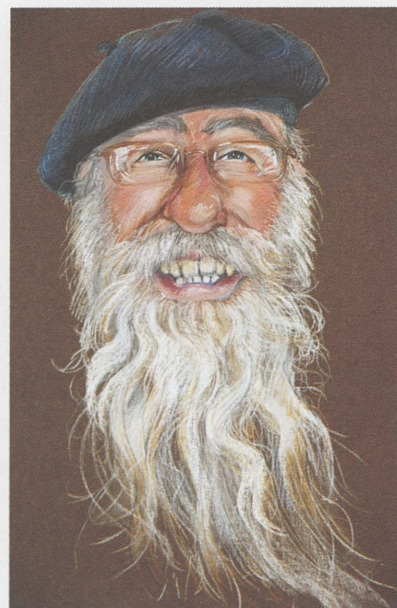
PO Box 45189
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THE MAGIC FLUTE

Highlights of Mozart's fairy tale masterpiece, "The Magic Flute" will fill the Porter Room at Westlake Porter Public Library on October 15th at 7:30 pm. With narration by Cleveland Institute of Music Opera artistic director David Bamberger, opera stars of the future will perform segments from this well-loved fantasy. The complete opera will be performed at CIM in November.

ARTIST ANDREA LEVY

Cleveland Arts Prize winner and Creative Workforce Fellow Andrea Levy will be at Porter Library at 7 pm on November 5th. Levy will show selections from her creative work for *The Plain Dealer* and will discuss the thinking behind her art. Levy's work has won numerous major awards in Cleveland and in national newspapers and magazines. ■



"Kedric," pastel by Judi Krew.

COURTESY OF WESTLAKE-WESTSHORE ARTS COUNCIL

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Tower Press Building, 1900 Superior Ave., #101, Cleveland, Ohio 44114

The Art of Drawing at Thomas French Fine Art

by Audrey French

THIS FALL Thomas French Fine Art's online exhibition will showcase *The Art of Drawing*. Honoring the traditions of draughtsmanship over the last five centuries, *The Art of Drawing* will include works by Old Master, European, Modernist, Contemporary, and Ohio artists.

The oldest work in the exhibition will be Luca Cambiaso's *Woman with Four Children* from the mid-1560s, which scholars have suggested is a study executed in preparation for the artist's "Return of Ulysses" fresco in Genoa's Palazzo Grimaldi della Meridiana.

More modern works in the exhibition will include drawings by Lynn Chadwick,

Lyonel Feininger and local Ohio artist William Sommer. Sommer's *Wire Haired Girl and Cat* is particularly indicative of the artist's quirky aesthetic and unique regional cubist mannerism.

Cumulatively, the drawings featured offer insight into a variety of artistic processes. Their prices range from \$200 to \$15,000. ■



COURTESY OF TFFA

Above: Luca Cambiaso, *Woman with Four Children*, Pen and brown ink on antique cream laid paper.

Left: William Sommer, detail *Wire Haired Girl and Cat*, Pen and ink with watercolor.

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Placemaking and Presentation: 78th Street Studios Launches Weekly Open House

by Susie Frazier

COURTESY OF THE ARTIST



Susie Frazier owns a lifestyle gallery inside 78th Street Studios and has been recognized for her unique brand of environmental art. Over 15 years, she has founded programs and projects that have raised awareness and opportunity for hundreds of arts entrepreneurs across NE Ohio. (www.susiefrazierart.com) (www.78thstreetstudios.com)

AS AN ARTIST and designer, I've always been fascinated with the idea of environment. Not the broad, obvious view of a scene, but the subtle impressions of my immediate

surroundings. Textures that welcomed my touch, rhythms that challenged my sense of order, and hues that hid from the headlines have all been inspirational to me.

I see it as a stroke of good fortune, then, that three years ago I managed to plant my creative roots in a modest but magical building called 78th Street Studios, where the people around me have been just as welcoming, challenging, and inspirational. Our 36 plus venues are different in our back-stories and our business models, but we're alike in our

instinctive understanding that growth doesn't happen just because we present art.

It happens because we produce an experience.

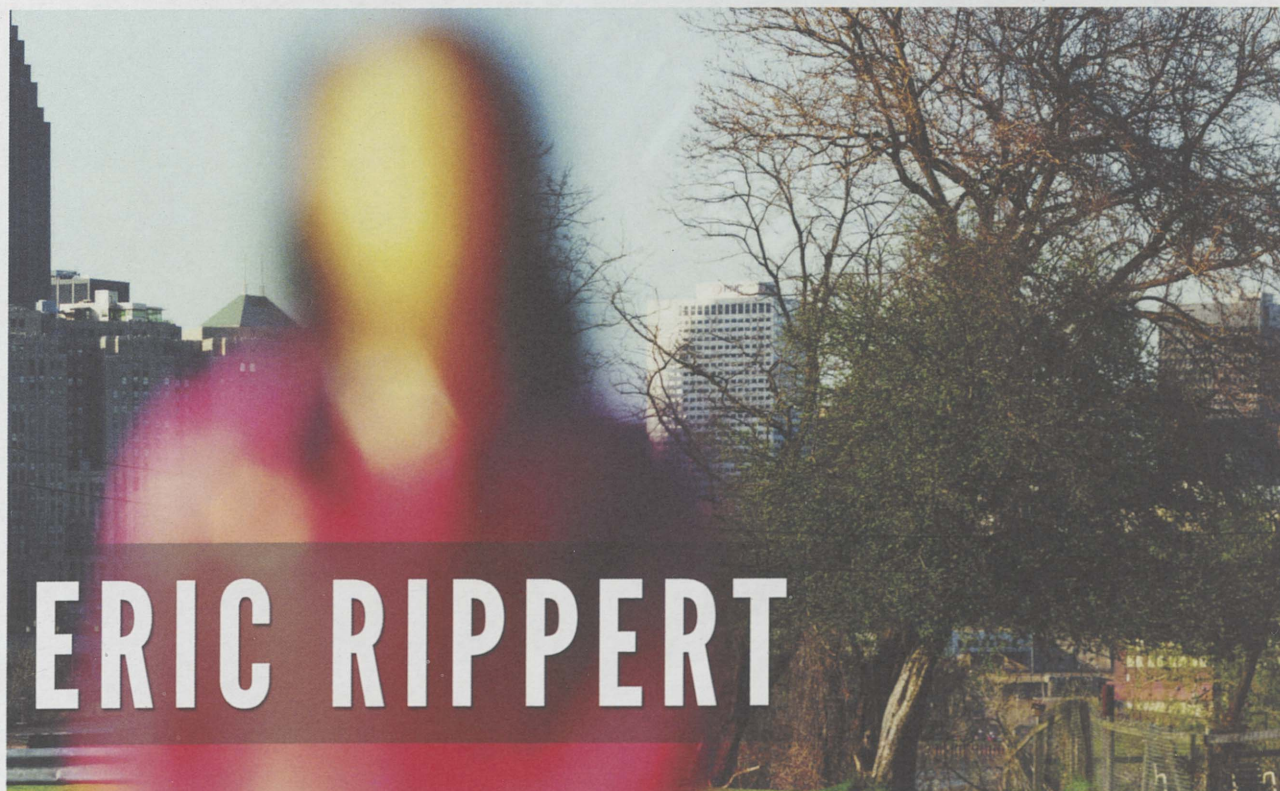
What began ten years ago as a quarterly art exhibit, attracting a few hundred people, has expanded into a monthly, multisensory event attracting thousands. Besides being a magnet for art lovers, Third Friday is now an attraction for foodies thanks to the on-site offerings presented by our friends from Touch Supper Club, Spice Kitchen, and Battery Park Wine Bar. Even music fans know this is a place where they can get their fix. Whether it's the live performances presented through Survival Kit Gallery or the downtempo club tunes curated through my gallery, our building presents a vibe where people want to be.

Starting September 13, that vibe will continue every Friday, 11 am to 4 pm, when at least ten galleries and studios will be open to the public. During that time visitors will be able to wander through exhibits, sample food from a neighborhood restaurant, enjoy casual seating with cool music, and access free Wi-Fi. With the build-out of my new gallery near the main entrance, the arrival of additional tenants, and other renovations to the property's common areas, this fall seemed fit for offering the public a weekly art adventure that's fun, accessible, and free. Not only does this daytime open house create more options for residents in the area, but it also allows our building to better accommodate national and regional tour operators looking for an authentic Cleveland experience.

As planners and promoters continue to reference NE Ohio's amazing cultural assets, let's remember it's not just big attractions that shape the perception of this place. It's also indigenous tourism like ours that allows visitors to genuinely connect with the art scene and be transformed by their interactions with living artists. And when you're in the business of leaving lasting impressions, interpersonal measures count. ■

Susie Frazier

1305 West 80th Street, Suite 117
Cleveland, Ohio 44102
216.272.4757
susiefrazierart.com



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ON VIEW AUGUST 23 – OCTOBER 18, 2013

Mimi Kato (Cleveland, OH)	Brandon Juhasz (Cleveland, OH)	WU Low Lives, The Cleveland Performance Art Festival: Selections from the Archives, and Video Musics III: Floating Oceans
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ON VIEW NOVEMBER 15, 2013 – JANUARY 17, 2014

Yuka Oyama (Berlin, Germany)	Channel Two (CH2) (Chicago, IL)
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Mimi Kato and Brandon Juhasz sponsored in part by:

Cleveland Museum of Art arts & culture strengthening community	CLEVELAND PARTNERSHIP FOR ARTS AND CULTURE	Ohio Arts Council	ART WORKS. cleveland	3M	Cleveland Metroparks
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Image: Brandon Juhasz, "Just
Another Saturday Night," 2012,
Archival Ink Jet Print, Courtesy
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by Wendy Partridge

OLD, SLOW, AND THRIVING

The letterpress scene in Cleveland

Above: Type, inked and blocked in place, for note cards by the CLE Colectiv. Following page: left, notecards by the CLE Colectiv are available at local gallery shops; right, printing a broadside on the Vandercook at The Morgan Art of Papermaking Conservatory & Educational Foundation



Letterpress printing is an obsolete, painstakingly slow, cumbersome technology. While movable type once revolutionized the spread of the written word, offset lithography has been the dominant print technology since the middle of the twentieth century. But letterpress has become extremely popular in recent years. While Cleveland was not an early center for the letterpress revival--like the San Francisco Bay area or Minneapolis--the letterpress scene here is thriving. It may have something to do with our industrial heritage--abundant space to set up studios, and a wealth of old supplies that became available as old shops went out of business.

Most old presses were scrapped, given away, or sold cheaply at auction as the print shops closed. Some, fortunately, ended up in the hands of hobby printers, collectors, poets, and artists--including those at Zygote Press and the Morgan Conservatory, both of which anchor the active letterpress scene in Cleveland.

In addition to those shops, graphic design and art students take letterpress classes at the Cleveland Institute of Art and at Kent State University. And Oberlin College has recently set up a letterpress studio in its main library, overseen by the head of Special Collections.

This newfound popularity for something so old and slow might seem surprising - at least until you walk into the letterpress studio at Zygote Press, the cooperative printmaking center on E. 30th Street in Cleveland.

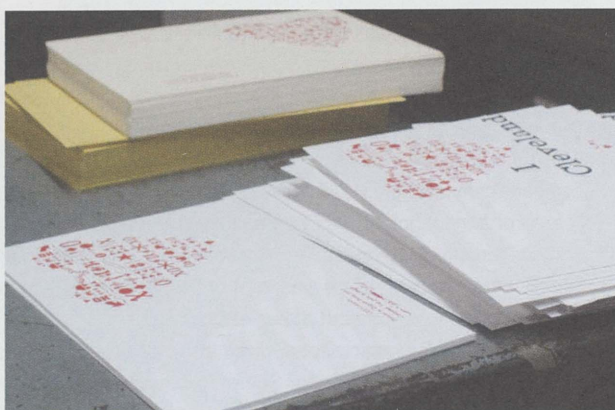
The studio has grown dramatically over the past six or so years as donations have flooded in and more people have learned to operate the presses. Visitors are surrounded by signs of a thriving community: Proofs and prints are tacked up all over the walls. Since Zygote is used by artists adept in many different media, letterpress printing is often combined with silk screen, monoprinting, wood engraving, or multi colored block prints. The addition of a new piece of equipment--a photopolymer plate maker--enables artists to turn digital files into plastic plates that can be printed on the old presses, a freedom that clearly contributes to the renewed interest in letterpress. For example, artists Corrie Slawson and Elizabeth Emery recently used polymer plates to print Lilly Ledbetter, 77-cent dollar bills for a performance in conjunction with the Sculpture Center. They even took the show on the road, building a cart and attaching to it a small table top press, which they pushed around University Circle, handing out 77-cent dollars as they went.

Zygote has three sturdy presses, and several old cabinets full of wood and metal type, all donated after their commercial life came to an end. The presses are from the 1940s and 1950s, and some of the type is even older.

Two of the presses are Vandercooks, prized for their durability, craftsmanship, and ease of use. Zygote's third press was manufactured by Cleveland's own Chandler and Price Company. It is a platen press, originally designed for speedily printing small jobs. The Cleveland company did well, and by the 1930s, 90 percent of all platen presses in use were C&Ps.

The typefaces available in the Zygote studio, as in most shops, are varied, but extremely limited by comparison to what's available even in the most basic computer design programs. Some, like Garamond are

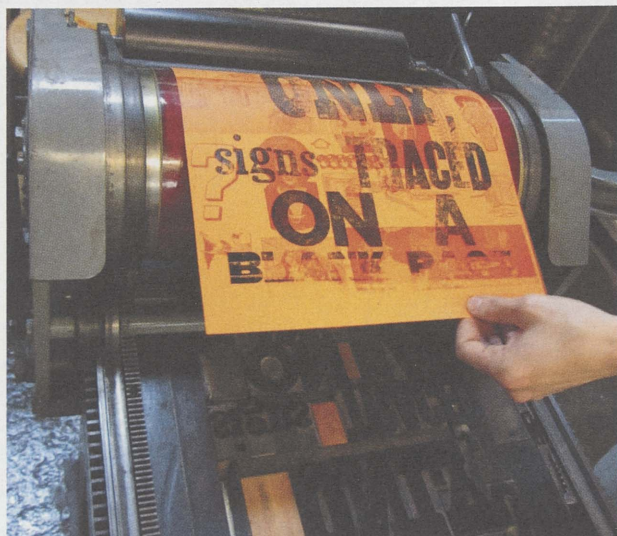
ELIZABETH EMERY AND JAMYE JAMISON



classically elegant and were originally designed in the 16th century. Some are quirky with names like Brody (a typeface with thick and thin strokes as if produced by a sign painter) and Airport Tourist (a blocky sans serif). They were created in the 20th century to meet the needs of advertising. Each face in each point size has its own drawer. Enormous wood type, at one time used for poster printing, is stored in plastic tubs.

To set and print moveable type, you need to learn about composing sticks and leading, galleys and quoins, job cases and dingbats. Part of the beauty of letterpress is absorbing the vocabulary of a very old craft. Today's printers also revel in the physical nature of the work: handling type, mixing ink, cranking presses, and feeding sheets of paper beneath galleys or gauge pins.

The equipment is treated with care and respect, but it is often used for processes never envisioned by the original designers. The two Vandercooks are proof presses, and their purpose was to check a print job before it was run on the large machines of the industrial revolution. Now the Vandercooks are used to print finished work, including small editions of everything from posters to cards to artists



LAUREN SAMMON/MORGAN CONSERVATORY

books. Even less conventionally, artists are using the presses to print anything flat that has a shape or texture--say a coin, a ruler, or a small gear. Or, in a process described as "pressure printing" the impression of thin, flexible objects (fabric, string, paper stencils, pressed plant material) can be transferred to paper via the letterpress machines.

Both Zygote and the Morgan offer workshops and are willing to offer individualized instruction depending on artist availability. If the idea appeals to you, however, beware: letterpress printing can be demanding, slow, and highly addictive. ■

The author would like to gratefully acknowledge conversations with local letterpress printers Mason Milani, Terry Michael, Gene Pawlowski, and Bob Kelemen.

Wendy Partridge is the coordinator of the letterpress studio at Zygote Press.

For a window on the Northeast Ohio letterpress scene, check out these and other exhibits that are part of *Octavofest*, a celebration of the book arts organized by the Morgan Conservatory, Artist Books Cleveland, The Cleveland Public Library, and the Ohio Center for the Book.

Altered Octavos

Opening Reception: 6–8 pm Thursday, October 3

Loganberry Books, 13015 Larchmere Blvd., Shaker Heights, Ohio 44120
Exhibit through October 31.

Local Author Fair

1–4 pm Saturday, October 5
Cuyahoga County Public Library Mayfield Branch, 500 SOM Center Road, Mayfield.
440.473.0350

Make It Last! Working Properties of Paper and Adhesives for Artists

6–8:30 pm Tuesday, October 8
Jamye Jamison, ICA - Art Conservation.
Cost: \$25. Register: 216.658.8700

Art Books Cleveland ABECEDARIA VI

October 12–November 30.
Opening Reception 6–9 pm October 12
Morgan Conservatory, 1754 E. 47th St., Cleveland, Ohio 44103

Monumental Ideas in Miniature Books III

October 12–November 30
Opening reception 6–9 pm October 12
Morgan Conservatory, 1754 E. 47th St., Cleveland, Ohio 44103

Art Books Cleveland Travel Journal Project lecture and exhibit

6:30–9 pm Wednesday, October 16
The Cleveland Museum of Art Art- North Court Lobby in the Ames Family Atrium.
Free. Register: 1-800-CMA-0033

Portage Periplus Journal unveiling

7–9 pm Wednesday, October 23
Roy R. Larick, Bluestone Heights; William C. Barrow, Cleveland Memory Project; Tom Balbo, Morgan Conservatory.
Morgan Conservatory, 1754 E 47th St, Cleveland, OH 44103

For a complete list of *Octavofest* events, go to engagedscholarship.csuohio.edu/octavofest/.



Jason K. Milburn Open Studio

during Sparx City Hop

Tower Press Building
1900 Superior Ave., Suite 114

September 21, 2013
11am - 9pm

41



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SHAPE SHIFTING AT TRANSFORMER STATION

The Cleveland Museum of Art takes its turn

by Michael Gill



Still from untitled film by Neil Beloufa.

ALL PHOTOS COURTESY OF THE CLEVELAND MUSEUM OF ART

42

Documentation is a dodgy businesses. You gather your sources. You arrange them in the way that makes sense to you. But you hardly take the first step down that road before you're making choices and judgments about what to use, and what it means.

That innuendo between facts and the stories people tell with them is well familiar to journalists and writers of memoir. The shifting shape of reality also plays prominently in the work of contemporary artists, and in the interpretation of them, too. It's a subjective, thoroughly human dynamic that the youthful curator Reto Thüning has taken as the organizing concept for *The Unicorn*, the Cleveland Museum of Art's first exhibit at Transformer Station.

The new museum's founders, photography collectors Fred and Laura Ruth Bidwell have taken their first turn. Now it's time for the region's most prominent visual art institution to take a crack at contemporary art programming in the new Ohio City gallery.

No, *The Unicorn* has nothing to do with one-horned fantasy animals—nothing, that is, except for their provenance—that the idea of the unicorn exists because a lot of people in a lot of different cultures told stories about what they saw, or thought they saw, or wished they saw.

"We tend to look at the past as a specific, fixed entity," Thüning

says. But it's not. What we regard as the past—even what we might have experienced personally—is actually made up, pieced together, put the way we think it should be."

The show takes its title from a book of the same name by the noted German author Martin Walser, whose work commonly addresses the way human memory and storytelling re-shapes the past. Walser is perhaps most famous for criticism of the way Germany has institutionalized its memory of the Holocaust. While not denying that war crimes were committed, Walser—in his 1998 acceptance speech for the most prestigious German literary award, the Peace Prize, for example—lamented the burden of Holocaust guilt on the German people, and called for its removal from the national memory. In that context, art that examines the impact of documentation and memory is a very big deal. But it doesn't take genocide to understand the impact the shape shifting past has on the human experience.

Indeed, Thüning says it's not at all necessary to be familiar with Walser's work to appreciate the works in *The Unicorn*. The exhibit comprises four installations from five artists, which he chose because all of them deal in their work with themes of memory, documentation, and the stories that unfold as result.



Shana Lutker, *The Bearded Gas*, installation.

One of the installations is a collection of books taken from an ongoing project, *The Infinite Library*, by the German artist Daniel Gustav Cramer and his Cypriot collaborator, Haris Epaminonda. In book arts parlance, these are "altered books," meticulously crafted by disassembling other books, mingling pages from several volumes in one, and re-binding them. Fans of the region's celebration of books known as Octavofest ought to stop here.

"What we do when we read is to put the story together with other things we know, by association," Thüring says. "This is a very post modern idea rendered in a retro way, in book form." Indeed, he says, the intermingling of book texts is a low-tech analogue to the internet, with its infinite web of clickable links that can take a reader on an endless path of associative discovery, from one document to the next.

The whole of *The Infinite Library* is currently about 70 volumes, a dozen of which will be exhibited in vitrines at Transformer station.

Another of the works in the exhibit is an untitled 2010 film by the French artist Neil Beloufa. The 15 minute film, playing in a continuous loop, documents the efforts of people who once lived in a grand villa in Algiers as they try to describe what happened there while they were absent. Of course they don't know what actually happened, because they weren't present to see whatever transpired after they abandoned the property in the nineties. The story they construct is of a band of terrorists who apparently used the house as their base for three years. They look at what evidence they find—for example an enormous marble table broken in pieces—and attempt to piece together a history from the scant evidence.

That kind of conjecture is exactly what Los Angeles-based artist Shana Lutker has been trying to eliminate from her understanding of infamous fist fights that occurred among surrealist painters in the early



Book No. 24 from *The Infinite Library*, by Daniel Gustav Cramer and Haris Epaminonda.

twentieth century. The fighting began July 6, 1923, at the Theatre Michel, in Paris: Hot headed Andre Breton took offense when he perceived that Pierre de Massot had insulted Pablo Picasso, and retaliated by striking de Massot with his cane. Mayhem ensued. It's a humorous line of research: Could the art-historic significance of such an incident ever be fully understood? For nearly two years, Lutker has conducted scholarly research into this and related altercations, visiting the sites where fights took place, digging up newspaper stories, and other accounts of who said what, and who struck whom, and what were the implications of the fracas. Her work has several outlets, including a book on the subject, and previous exhibits (*The Bearded Gas* in Los Angeles, in April, and *The Blowing Nose*, in Zurich, in June). At Transformer station, she'll represent the facts



Still from untitled film by Neil Beloufa.



A mon seul désir (detail) by Martin Soto Climent.

she's gathered in a sculptural installation of the stage at the Theatre Michel, the site where the painters first came to blows.

Thüring says the last work in the exhibit—by the Mexican artist Martin Soto Climent—is still in progress. Climent is also dealing with the juxtaposition of images from book forms, mingling them in an associative way.

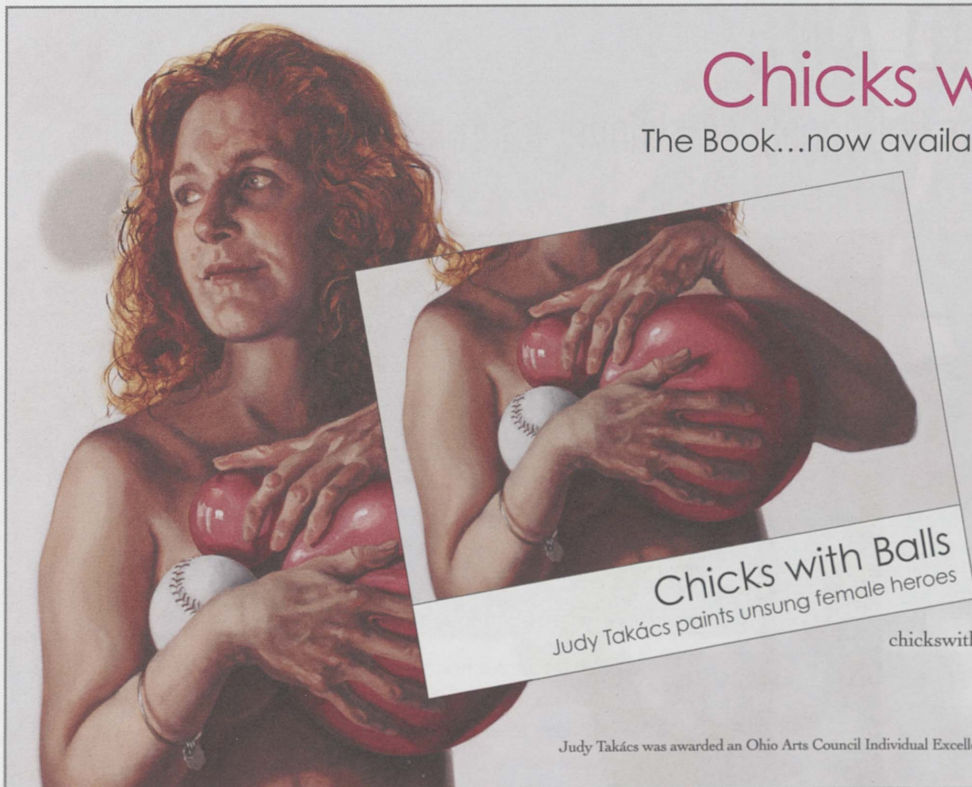
Thüring is well familiar with the challenge of presenting conceptual art to a broad audience: it's risky, the prospect of giving viewers more to think about than to look at, and therefore to fall short of inspiring the audience to actually do the thoughtful searching and appreciate the ideas that give soul to the artistic flesh. He hasn't shied away from the challenge, and the objects that make up *The Unicorn* seem to speak for themselves.

No matter what its content, Cleveland Museum of Art's first exhibit at Transformer Station is a momentous occasion: it's the beginning of a significant commitment to contemporary art programming, and therefore an appeal to an aesthetic almost entirely new to the conservative institution. It's also an outreach effort geographically, programming west of the Cuyahoga, in a neighborhood most known for a revival based on fresh produce, historic homes and bustling nightlife. It looks like they're off to a compelling and promising start. ■

The Cleveland Museum of Art's programming at Transformer Station began with outdoor musical fanfare in July, with the inspired world music programming of the Ohio City Stages series. The Museum's exhibits inside the building will be complemented by a schedule of musical performances, as well. Though details weren't all in place at press time, music curator Tom Welsh says he plans a series of intimate concerts with both composed and improvised music, both unamplified and electronic. "As the Transformer Station is an essential venue for vanguard art, so it will be a space for vanguard music," Welsh said. Go to transformerstation.org for details as they become available.

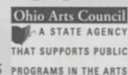
Chicks with Balls

The Book...now available on blurb.com



70 pages
36 color images
and the
complete collection of
stories and paintings
from this
ballsy artistic journey
by human realist painter,
Judy Takács

chickswithballsjudytakacs.blogspot.com
judytakacspaintspeople.com



Judy Takács was awarded an Ohio Arts Council Individual Excellence Award for 2013

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SHOCK AND AWE

The power of image in Guggenheim winner Kasumi's feature length film

By Douglas Max Utter



Stills from *Shockwaves*, feature film, 2013.

As multi-media artist Kasumi's feature-length film *Shockwaves* begins, we're traveling underground in a dimly-lit tunnel. Curving tracks flash on the dark road ahead. It's a familiar and uncanny trope: for millennia human beings in search of self-knowledge have visited the symbolic core of existence via the windings of mysterious passages, twisting caverns that match up somehow with the pathways of the brain. But nothing sweeps the mind along the way film does, with sound and the illusion of motion, as if by torchlight into the abysses of time. Throughout its 82 minutes, *Shockwaves* uses such primordial prompts and rhythms to underscore Kasumi's timeless, yet entirely contemporary narrative, reaching back into the unconscious toward the wellsprings of consciousness.

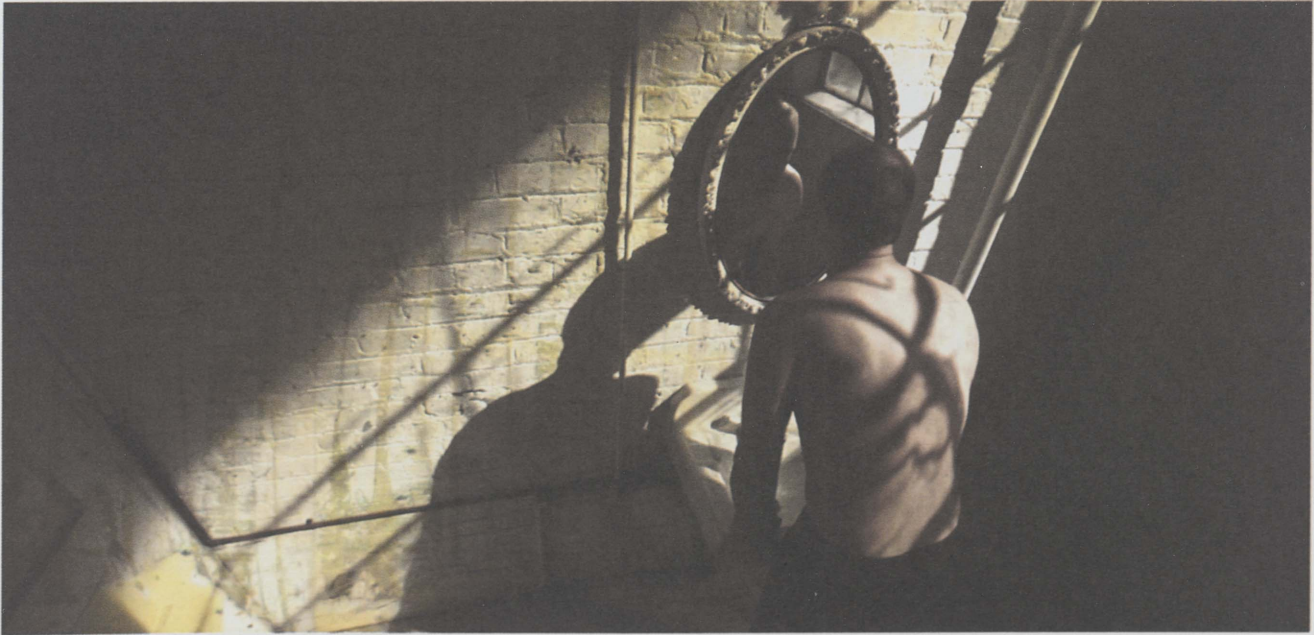
Kasumi was awarded both a CPAC Fellowship and a Guggenheim Fellowship in 2011, and used those funds to help create this first feature film. Her artistic presence is increasingly international, and her residence in Cleveland and longtime position as associate professor at the Cleveland Institute of Art are among the many reasons our region has a clear voice in the larger world of artistic discourse.

The film cuts to a shot of a woman opening a box, followed by a man leafing through a bible-like tome. We hear in a voice-over: "This is your life in hell..." and soon we begin to glimpse the pain and

complexity of what that means, as Kasumi uses more than 25,000 film segments--many only a fraction of a second long--to tell a tragic story of domestic violence, sex, miscarriage, and murder. This tale of a man and a woman, of love and abuse and a lost child, seems somehow sculpted, brought into the third dimension both by the capabilities of digital technology and Kasumi's painterly awareness of movement and texture.

At the same time the film presents an account of recurring behavior, outlining the way repeating patterns of interpersonal violence twist and derail both individual lives and the fate of nations. Human history is a mosaic of such emotional templates, a matrix woven from love and hate, and *Shockwaves* takes both a long and short view of these eternal dilemmas as it winds through the foreshortened time of the past half-century.

The technique of montage--of juxtaposing images to produce associative, emotional depth, or to alter the structure of narrative time--is at the heart of cinematic art. But as writers like Faulkner and Joyce explored meaning in the way humans experience and understand their lives, Kasumi invents her own new type of narrative density, attempting a work that "streams" conscious and unconscious content together, somewhat in the manner of classic modernist authors.



One difference between Faulkner and Kasumi is in the speed and magnitude of the brain's response to images, compared to the written word. In her hands montage seems to cross a barrier of cognitive response, generating a powerful narrative "rush." It's a story-telling method that exceeds the slower fix of mere language. While much of this could be said about earlier pioneers of the medium like Sergei Eisenstein or Joseph Cornell, or contemporaries such as Christian Marclay, Kasumi hitches that phenomenon to her own highly original star. Her invention is essentially a meta-montage, using our civilization's image-soaked, cinema-saturated version of life as the starting point for a work which is, finally, a tapestry of public dreams that are indistinguishable from private agonies. In *Shockwaves* realities are intertwined in a paranoid dance. Kasumi's visual sentences propose a shifting grammar of effects, available for immediate emotional impact. They take some getting used to, yet from the first minutes of *Shockwaves* and earlier films like *Breakdown* (which premiered at Carnegie Hall in 2011), the sensuously inflected psychological innovation of her obsessive visions marks them as revolutionary.

Kasumi was trained as a painter, and later pursued a career as a classical lutenist for several years. Dramatic gestural expression, added to a professional musician's disciplined attention to the weight and balance of time and melody make an extraordinary toolkit, one that includes plenty of patience. *Shockwaves* took three years to make, which included thousands of hours of sorting through a library – a palette – of a quarter of a million video and film quotations.

The plot that emerges is anchored by clips of two actors hired by Kasumi and stirred into a contextual swirl of B-movie clichés, vintage media vignettes, and the metaphorical gleam of tiny, whimsical clips – like the torrent of cartoon violins that momentarily flows out of a car radio following a news item warning about a drifting cloud of radiation. We see the man and woman – they could be called Adam and Eve – pursuing and fleeing in cars or trains, lurking on



platforms (some scenes were shot by cinematographer Phil Kibbe at different places along a Cleveland Rapid Transit line), or performing intimate acts like washing at a sink or looking in a mirror. Sightings of these characters, portrayed by Jeremy Kendall and Michelle Blanton Strong, reinforce *Shockwaves'* structural integrity as their faces thread through nodal points in the story.

Shockwaves previewed at the Capitol Theater in the Gordon Square arts district this past April to intense though inevitably local acclaim. It has also received high praise from no less a figure than Louis Giannetti, author of *Understanding Movies*, who wrote, "The film is plainly a labor of love, artistry, and breathtaking intellectual range."

Kasumi's dramatic experimental works have been a standby at more than a hundred film festivals during the past decade. While there's no definite venue or date set for *Shockwaves'* official premier, one of a long list of international venues (perhaps one of the early screening sites, which included Visionesca Film Festival, Isle of Wight, UK, art:screen fest 2012, Örebro, Sweden, Estivales d'Art contemporain, Sceaux, France, Show Me Justice Film Festival, The Video Community Poland, Vetlanda Museum, Vetlanda, Sweden, and Nordic House, Iceland) will likely host the film in the coming year. ■

BARBARA'S NEW BOOMERANG

Form, Function, and Art at the Tinkham Veale Student Center

by Henry Adams, PhD

The other day, while strolling over from my office in Mather House to Kelvin Smith Library, I noticed that where there used to be a neatly cut lawn, a massive boomerang of steel, glass and concrete had fallen from the sky. It's the new Tinkham Veale Student Center, which had landed while my back was turned: a large, long and sleek two-story building; in the words of its architect Ralph Johnson--Principal and Design Director in the Chicago office of Perkins+Will -- a "groundscraper." Amazing in its own right, the building also promises to bring a sort of art to Cleveland that hasn't been seen in this city before.

First, a bit about the building's namesake, Tinkham Veale. A graduate in engineering from the Western Reserve University class of 1937, he supported his widowed mother and paid for his college career by working as a roustabout in the oil fields in his home state of Kansas. His business success came from buying small companies and partnering with the proprietors. His amazing success story provides a good model of the sorts of interactions and collaborations that the Veale Student Center has been designed to inspire.

Of course the Veale Center joins a virtual regiment of new buildings that lately have made University Circle a place that's attracting national attention. What's more, Case Western Reserve has four other major architectural projects in the works: The Milton and Tamar Maltz Performing Arts Center; the Wyant Field House; a proposed pedestrian bridge to the future West Campus; and a new medical school building, to be operated in partnership with the Cleveland Clinic, which will be designed by the architectural superstar, Sir Norman Foster.

But perhaps none of these so neatly sums up the new character of University Circle as the Veale Center; and none so directly expresses the vision of Case Western Reserve's president Barbara Snyder, who in a few years has transformed

a money-losing operation with sagging enrollment to one which is growing in endowment and class size, gaining in diversity and cosmopolitan savoir faire, recruiting more gifted students, and setting bold and ambitious plans for the years ahead.

A new center for student activities has always stood at the center of Snyder's vision of the place that Case Western Reserve must become. She wanted a lively meeting place, a center in which unpredictable collisions of people would spark new ideas, directions and visions for the future.

The placement of the building, in fact, provides a central part of its message, and is a bit of a shocker at first. It doesn't stand apart from its surroundings, as if posing for a photograph, like so many pristine modern buildings. Instead, it's squeezed somewhat incongruously in between other things. It stands at a crossroads: wherever you're headed on campus you're likely to bump into it. One might even compare its great prow of glass and steel to the bow of a titanic ocean liner plowing into a regatta.



Initially the university assumed that the building would sit on top of the garage that lies underneath the Freiburger playing field next to Kelvin Smith Library. But studies found that the garage was not engineered to support a three-story building. Even more to the point, they discovered that the water table is just ten to twelve feet below ground level, and that the garage itself is rather like a bathtub sitting in a body of water. As it is, water is pumped out of the garage daily: if the pumping stopped, it would fill with water fairly quickly. Poking holes through the garage to support a new student center would effectively transform the garage into an aquarium.

So it became apparent that the new building needed to wrap around Freiburger Field and the garage, and this became one of the major determinants of its shape. And in the end, this led to a much more unusual and interesting building, with shapes reminiscent of a Origami paper-fold: a boomerang, or perhaps a sort of three-armed starfish, with arms extending to the north, south, and west. Symbolically these arms link the building to the key sectors of the campus. They create unusual outdoor courtyards --open air "rooms" for student activities.

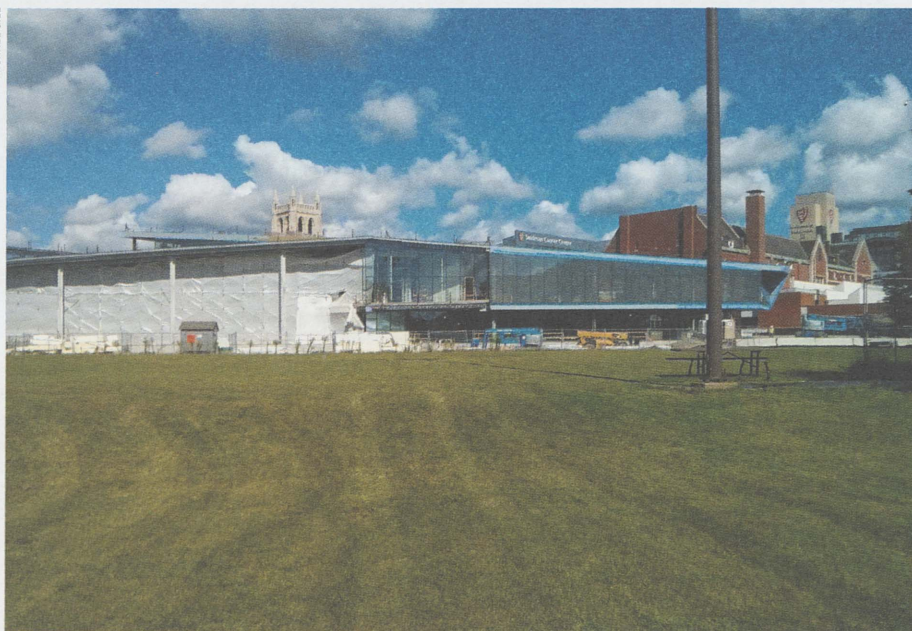
Architect Ralph Johnson once shaped a building to provide a pathway for migratory

birds. This one is designed for migratory people. A central aspect of the building is its sense of flow. When it's complete it will form a pathway across that central part of campus -- particularly welcome in winter, when it will provide shelter, not unlike a New England covered bridge, from the harsh weather.

The center of the building is a monumental stair that looks out to Freiburger Field and a food court with four different venues for food service. The second level contains a multi-purpose meeting and event



MICHAEL GILL



The Tinkham Veale Student Center, under construction. View from the northwest.

space, the largest in the university, about 7,000 square feet in size, which can accommodate 750 people in a lecture format.

The West Wing serves as a home for student organizations. There's a nice bit of symbolism in the fact that the Lesbian-Gay-Bisexual-Transgender Center (LGBTC) occupies the place of honor on the first floor; and that the Inamori Center of Ethics and Excellence occupies the place of honor on the second. In this way, the building puts acceptance of diversity and ethical behavior into architectural terms, at the heart of student life.

A decade or so ago, the Bauhaus approach of sleek, clean functional architecture seemed about to die from boredom, and Post-Modern architecture was the vogue: buildings were sprouting oddly shaped pediments, classical or Egyptian columns, and decorative details. But in the last a few years, a shift has occurred, as the Bauhaus style has gained a second life with new materials, technologies and sophistication.

Two such themes dominate the new building. One is transparency. The walls are mostly glass and one can see right through the space, from one end to another. Students like to see and be seen, so the transparency is not only an architectural choice but enhances the student experience.

The other is new technology, which is both a practical matter, and a theme associated with university's brand. Because of new varieties of glass and insulation, it's an exceptionally energy-efficient building which got a silver rating from LEED, the Green building council. A radiant heating and cooling system runs water and glycol in tubes through surfaces where it's needed, rather than to the empty air above them. The grass on the roof will absorb rainwater and will also help reduce the "heat island" effect created by a concrete roof, which would retain heat from summer sunlight.

One of the most intriguing aspects of the building is the spaces that have been set aside for "art." The most prominent is a two-story wall that stands across from the main entrance of the building. This will be used as a "media wall" using computer-generated imagery. Another large wall, lit by a clerestory, behind the main staircase, will provide a dramatic place for a large mural painting, or a piece of sculpture. Finally, the ceiling planes of the space outside the second floor lecture hall provide a canvas for a digital cloud of electroluminescent display created with light-emitting diode technology.

The artists and works have not yet been chosen, but four aspects of this new approach to the building's art program give insight as to what might be in store. First is emphasis on new

media. Up to this time, "Art" at Case Western Reserve has meant a painting or sculpture. In this new building, the place of honor goes to computer-generated imagery. None of the work quite fits into a traditional conception of painting or sculpture.

Second is the emphasis on communicating the university's mission. The media wall, for example, obviously lends itself to showcasing the research and intellectual activities carried out at Case Western Reserve. Thus, it somewhat blurs the distinction between art, advertising, and "branding." A central goal of the "art" is to create a sexy, dazzling, cutting-edge image for the university.

Third, making art for these spaces requires a new kind of artist, with different skills from those of most traditional artist. They require an artist who's not just a craftsman with a brush or blowtorch, but a team-leader, who can bring together the talents of figures with sophisticated computer and technical skills. In short, the artist must be more like an architect, or a Hollywood film director than like a traditional craftsman.

Fourth, and perhaps most exciting, but also heart-wrenching, is the emphasis on the ephemeral. In the past university's modeled their art programs on those of art museums, which are devoted to preserving works of art into perpetuity. But the technology used for media walls is constantly being updated; and one of the principal features of a media wall is that it can be changed instantly with the insertion of a new program. The art in the building will continue to be updated as times change. In fundamental ways this is a building and an art program that turns its back on the past and its sights forward on a brave new world. ■

Henry Adams is a professor of American Art at Case Western Reserve University.

ARTFACE

Ann Craddock Albano and Albert Albano

Photographed by Herbert Ascherman, Jr.



Art conservator Albert Albano has directed the Intermuseum Conservation Association for 17 years, and won the Rome Prize in 2011. That took him on sabbatical in Rome, for intense study of how works of the Italian Renaissance and Baroque era have weathered the ages—including the effects of centuries-old restoration efforts. He's also been behind the ICA's move to (and \$3 million renovation of) its Ohio City location, a former Vitrolite glass showroom on Detroit Avenue. His wife Ann Craddock Albano has been executive director and chief curator of the Sculpture Center, in the re-energized Uptown section of Euclid Avenue in University Circle, since 2006. There she brings Cleveland a year-round schedule of sculptural works by emerging and accomplished Ohio sculptors. She's recently returned from Bratislava, Slovakia, where the Sculpture Center represented the US in the exhibit, *Sculpture and Object XVIII*. Talk about power couples.

AUGUST

16-OCTOBER 5*Eighthoursraw*

@ Hedge Gallery, see page 9

23 FRIDAY | 7-10PM

Opening reception for Dan Tranberg, New York

Opening reception for Rita Montlack, *The Incredible Brightness of Seeing*

@ 1Point618, see page 8

29 THURSDAY*Mosaic Project Ribbon Cutting*

@ Heights Youth Club, see page 7

30-OCTOBER 12*Augusto Bordelois: Based on a True Story**Kahn & Selesnick: Truppe Fledermaus and the Carnival at the End of the World*

@ The Galleries at Cleveland State University, see page 12

SEPTEMBER

3-OCTOBER 31*City Artists At Work Group Show*

@ City Artists at Work, see page 23

5-OCTOBER 5*Dott von Schneider**Latitudes and Longitudes*

@ Brandt Gallery, see page 28

6 FRIDAY*The Reading Nest*

@ LAND Studio, see page 18

6 FRIDAY*CIA Alumni Show*

@ Loren Naji Studio Gallery, see page 19

6-13*Faculty Show and Fundraiser*

@ Orange Art Center, see page 20

6-OCTOBER 6*Esperanza's Youth Artists Hispanic Heritage, Hispanic Art*

@ Beck Center for the Arts, see page 14

6-OCTOBER 12*H. C. Cassill**Aaron Koehn*

@ William Busta Gallery, see page 17

6-OCTOBER 19*All Ohio Ceramic Invitational*

@ HeightsArts, see page 7

6 FRIDAY | 6-9PM

Opening reception for All Ohio Ceramic Invitational

@ HeightsArts, see page 7

12-JANUARY 6*Richard Sedlon Retrospective*

@ Corcoran Fine Arts, see page 27

12 THURSDAY | 5-8PM

Opening reception for Richard Sedlon Retrospective

@ Corcoran Fine Arts, see page 27

13 FRIDAY | 5-9PM*Angelo Merendino: Observing and Reacting*

@ Cleveland Print Room, see page 24

13-OCTOBER 23*CLEVELAND: works by 2013 Artist In Residence Andy Curlowe*

@ Zygote, see page 25

13 FRIDAY | 6-9PMOpening reception for *CLEVELAND: works by 2013 Artist In Residence Andy Curlowe*

@ Zygote, see page 25

13-DECEMBER 20*Made In Mourning: Contemporary Memorial and Reliquary*

@ The Sculpture Center, see page 33

16 SUNDAY*Adult and Teen Classes begin*

@ Orange Art Center, see page 20

17 MONDAY | 7PM*O, Hear and See: with Cleveland Heights Poet Laureate Kathleen Cerveny*

@ HeightsArts, see page 7

20-NOVEMBER 9*Cinema 04*

@ Keneth Paul Lesko Gallery, see page 10

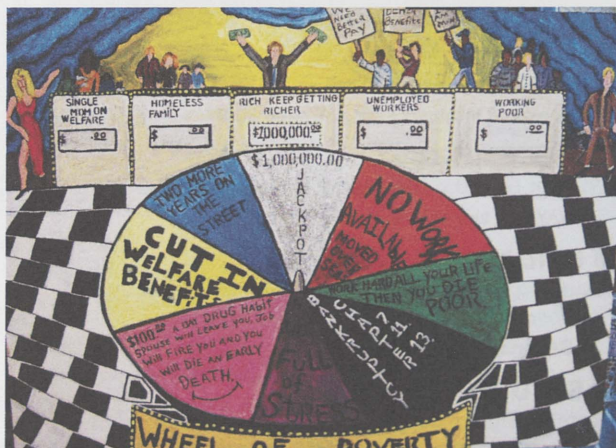
21 SATURDAY*SPARX City Hop*

Detail of chalk drawing by Debra Sue Solecki.

With the *New York Times* and *New York Magazine* and other out of towners taking note of the Cleveland arts scene, isn't it time you took a grand tour of local venues yourself? Sparx City Hop's annual, city-wide adventure is a great way to do it, with the help of free trolley service. Artists stationed around town will liven the scene, making work in public places. You'll find Debra Sue Solecki, for example, working in chalk from noon to 4 pm in front of the ArtCraft Building --home to the Cleveland Print Room and a whole bunch of your favorite individual artists. We bet you can't take it all in, no matter how hard you try. Trolleys will take you around downtown and into Ohio City and Tremont from 11 a.m. to 9 pm. Free. go to downtowncleveland.com for more information.

21 SATURDAY*Michelangelo Lovelace at Maria Neil Art Project*

John Farina and Adam Tully are everywhere on the Cleveland art scene. If you're hitting the galleries any given Friday, you're just about guaranteed to run into them somewhere. After building their personal collection for years, and after testing the curatorial waters by booking in restaurants and other venues, they're finally launching their own bricks and mortar gallery. Maria Neil Art Project is up and running, and adding to the artistic energy taking root in North Collinwood. Their inaugural show features works of Michelangelo Lovelace, who for 25 years has painted the city and its circumstances in a palate of bright colors that deliver a message: yes, we have poverty, violence, and drugs in our neighborhoods, but we also have the energy, humor, and



The Wheel of Poverty, by Michelangelo Lovelace.

hope to take up the challenge. It's a fitting opener for Farina and Tully. Lovelace will be in the gallery from 2 to 5 pm Saturday, September 21, so stop in and say hello. Other dates on the calendar include Walk All Over Waterloo from 6 to 9 pm Friday, October 4, and a closing reception from 6 to 9 pm Saturday, October 19. Maria Neil is at 15813 Waterloo Rd and is open Fridays from 5 – 8, Saturdays from 12 – 5 and Sundays from 11 – 3. Call 216.832.7106. ariaNeilArtProject@gmail.com

21 SATURDAY | 7–10PM

Art Therapy Studio ArtLoan benefit

@ Art Therapy Studio, see page 26

26 THURSDAY

The Dirt On Death Lecture Series: Lisa Austin

@ The Sculpture Center, see page 33

26–29

Print Club of Cleveland Fine Print Fair

@ The Print Club of Cleveland, see page 32

OCTOBER

4 FRIDAY

Walk All Over Waterloo

The first Friday of the month is fixing to become the next big thing on Cleveland's neighborhood art walk front. Anchored by Arts Collinwood / Waterloo Arts, it's home to a growing list of galleries—including Maria Neil Art Project and Space Rock—which will only grow in the coming months. Stay tuned for that. But make it a point to get there now so you can say you were part of it before it blew up. It's the first Friday of every month, starting at 6 pm. For information, go to Waterloo Arts District on Facebook.

4 FRIDAY

The Director Never Yelled Cut

@ Loren Naji Studio Gallery, see page 19

5 SATURDAY | 12–3PM

ArtSpace Cleveland Trolley Tour

@ Art Space, see page 22

5 SATURDAY

Open House and Silent Auction

@ The Morgan Art of Papermaking Conservatory & Educational Foundation, see page 16

7 MONDAY

Kids' Classes begin

@ Orange Art Center, see page 20

11–NOVEMBER 19

Mary Lou Ferbert: Sidewalks

@ Bonfoey Gallery, see page 21

11 FRIDAY | 5–8PM

Opening reception for Mary Lou Ferbert: Sidewalks

@ Bonfoey Gallery, see page 21

11–NOVEMBER 20

Angelica Pozo

@ Beck Center for the Arts, see page 14

11–31

51st Annual Juried Show

@ BAYArts, see page 6

11 FRIDAY | 7–9PM

Opening reception for 51st Annual Juried Show

@ BAYArts, see page 6

11–DECEMBER 7

Tim Herron, Jennifer Newyear and Juan Quirarte

Tremont Pretentious Artists' Group

@ Brandt Gallery, see page 28

12–19

FOREIGN AFFAIRS XVI: German artist Lucie Feynhagen and Christoph Rossner

@ Zygote, see page 25

12 SATURDAY | 1–3PM

Opening reception for FOREIGN AFFAIRS XVI: German artist Lucie Feynhagen and Christoph Rossner

@ Zygote, see page 25

12–NOVEMBER 30

Art Books Cleveland ABCEDARIA VI

Monumental Ideas in Miniature Books III

@ The Morgan Art of Papermaking Conservatory & Educational Foundation, see page 16

18 FRIDAY

Cleveland Memes at Guide to Kulchur

After just a few months in business, R.A. Washington and CAN contributor Liz Bly, PhD add their energy to the Third Friday festivities of West 78th Street Studios and Gordon Square, with the Cleveland Meme Show. Jumping from the internet into the real world, the Cleveland Meme Show gives artists a form and forum for play on all things Cleveland. Curator Daiv Whaley will accept original memes as 8.5 X 11 PDF files until midnight, October 13. E-mail up to three of them to clevelandmemeshow@yahoo.com. Is any subject more worthy of meme-making that Cleveland? We do not believe so. The exhibit is at Guide to Kulchur, a book and zine shop dedicated to small press, handmade books, and other printed ephemera. Guide to Kulchur is at 1386 W.65, Cleveland. Dial 216.314.4614.

18–NOVEMBER 6

Brinsely Tyrrell

Lorri Ott

Pamela Dodds

@ William Busta Gallery, see page 17

18–JANUARY 4

Genius Loci: Randall Tiedman Retrospective

@ Hedge Gallery, see page 9

Randall Tiedman retrospective: Genius Loci

@ Kokoon Arts Gallery, see page 11

19–21

Art and Craft of Wet Plate Collodion Photography

@ Cleveland Print Room, see page 24

25 FRIDAY**The Dirt On Death Lecture Series: Caitlin Doughty**

@ The Sculpture Center, see page 33

25-DECEMBER 7**Gelbard and Davis: Two Minds . . . One Canvas****Przemyslaw Jasielski Installation**

@ The Galleries at Cleveland State University, see page 12

NOVEMBER**1 FRIDAY | 6-9PM****Holiday Store Members' Preview Opening**

@ HeightsArts, see page 7

1-30**COLLABORATION Exhibition, curated by Indra Lakcis**

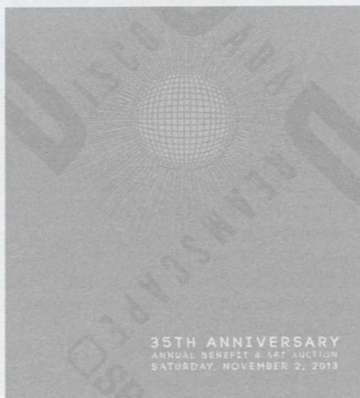
@ Zygote, see page 25

1 FRIDAY | 6-9PM**Opening reception for COLLABORATION Exhibition, curated by Indra Lakcis**

@ Zygote, see page 25

2 SATURDAY**Screw Factory Artists**

Artists and artisans of the Screw Factory in Lakewood make everything from messenger bags for cyclists, to fine furniture, from functional ceramic to fine art. They open their own studios to give you the drop on holiday shopping from noon to 6 pm Saturday, November 2. You'll find works of more than 40 artists, who will be on hand in their studios to answer your questions and sell you their work at prices we're sure you'll find most agreeable. The Screw Factory is at 13000 Athens Avenue, Lakewood. For information, go to screwfactoryartists.com.

2 SATURDAY**SPACES Disco Dada Dreamscape**

means, pull out your go-go boots and checkered flares, and come. Dancing continues til 1 a.m. Tickets cost \$10 to \$135. It's at SPACES, 2220 Superior Viaduct, Cleveland. You can get tickets at spacesgallery.org/shop/tickets.

2 SATURDAY**Holiday Store open to the public**

@ HeightsArts, see page 7

2 SATURDAY | 12-6PM**Screw Factory Artists' Holiday Open Studio**

@ Screw Factory Artists, see page 15

4 MONDAY**Skulls**

@ Loren Naji Studio Gallery, see page 19

8-DECEMBER 14**Richard Anuszkiewicz – Recent Work****Suzanne Treister – Hexen 2.0****James Nares – Street****Arpita Singh – Arpita Sing**

@ Cleveland Institute of Art, see page 30-31

8-DECEMBER 27**William Gould's Cleveland: A Retrospective**

@ BAYArts, see page 6

8 FRIDAY | 7-9PM**Opening reception for William Gould's Cleveland: A Retrospective**

@ BAYArts, see page 6

9 SATURDAY**Roman Signer Lecture at Cleveland Museum of Art**

There's a bumper sticker usually found on four-wheel-drive vehicles with roll bars, which says "Hang on, I want to try something." There's a bit of that sentiment in the work of Swiss sculptor Roman Signer. Born in Switzerland in 1938, Signer is no up-and-comer, but a major figure on the contemporary art scene. His work is about experimentation, an intersection of materials, physics, and aesthetics. One of his works, for example, involves a violin, suspended from the ceiling, its strings showered with a drizzle of sand, which "plays" the violin. Several of his works seem to involve rockets and other fireworks attached to things they wouldn't, under normal circumstances, be attached to. Signer speaks at 2 pm November 9 in the Recital Hall. It's free, but reservations are recommended. The Cleveland Museum of Art is at 11150 East Boulevard. go to clevelandart.org, or call 216.421.7350.

13 WEDNESDAY | 7PM**Gallery talk for William Gould's Cleveland: A Retrospective**

@ BAYArts, see page 6

14 THURSDAY**The Dirt On Death Lecture Series: Jack Santino**

@ The Sculpture Center, see page 33

15-25**American Society of Media Photographers, Ohio North Coast Chapter**

@ Cleveland Print Room, see page 24

15-JANUARY 11**Judith Brandon, Solo Exhibition**

@ Keneth Paul Lesko Gallery, see page 10

22 FRIDAY | 7-10PM**Opening reception for Amber Kempthorn & Sarah Kabot**

@ 1Point618, see page 8

22 FRIDAY**The Dirt On Death Lecture Series: Nicholas Fenell**

@ The Sculpture Center, see page 33

22-DECEMBER 8

Mark Howard

Jerry Birchfield

Barbara Polster

@ William Busta Gallery, see page 17

DECEMBER

6 FRIDAY

Cleveland Kids Create

@ Loren Naji Studio Gallery, see page 19

6 FRIDAY

The Dirt On Death Lecture Series: Elina Gertsman

@ The Sculpture Center, see page 33

7 SATURDAY | 12-5PM

HOLIDAY Off the Wall Show and Sale

@ Zygote, see page 25

8 SUNDAY | 12-4PM

HOLIDAY Off the Wall Show and Sale

@ Zygote, see page 25

21 SATURDAY | 10AM-6PM

The Last Minute Market & Screw Factory Open Studio

@ Screw Factory Artists, see page 15

JANUARY

10 FRIDAY

Sneak Preview: work by David Cintron, Scott Pickering and Jonette Thomas at the first Art Walk of 2014

@ Brandt Gallery, see page 28

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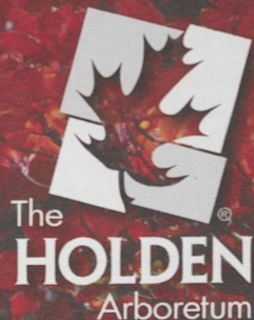
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akronartmuseum.org
330.376.9185

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Cleveland, Ohio 44114
artcraftstudio.wordpress.com
216.407.3685

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Lakewood, Ohio 44107
artforumframing.com
216.221.6500

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Cleveland Institute of Art

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Cleveland, Ohio 44106
cia.edu
800.223.4700

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216.421.7350

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cpacbiz.org

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corcorannearts.com
216.767.0770

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440.205.1770

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Cleveland, Ohio 44102
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heightsarts.org
216.371.3457

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Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

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Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

Lakeland Community College

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screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center

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sculpturecenter.org
216.229.6527

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ascherman.com

David Bergholz

davidbergholz.com

Design Culture Cleveland

designculturecleveland.com

JoAnn Dickey Design

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joanndickey.com

Susie Frazier

susiefrazierart.com

Michael Gill

gyroscopethattakesyouplaces.
wordpress.com

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clevelandartsculpture.weebly.com

Debra Lawrence

deblawrencecontemporary.com

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lizmaugans.com

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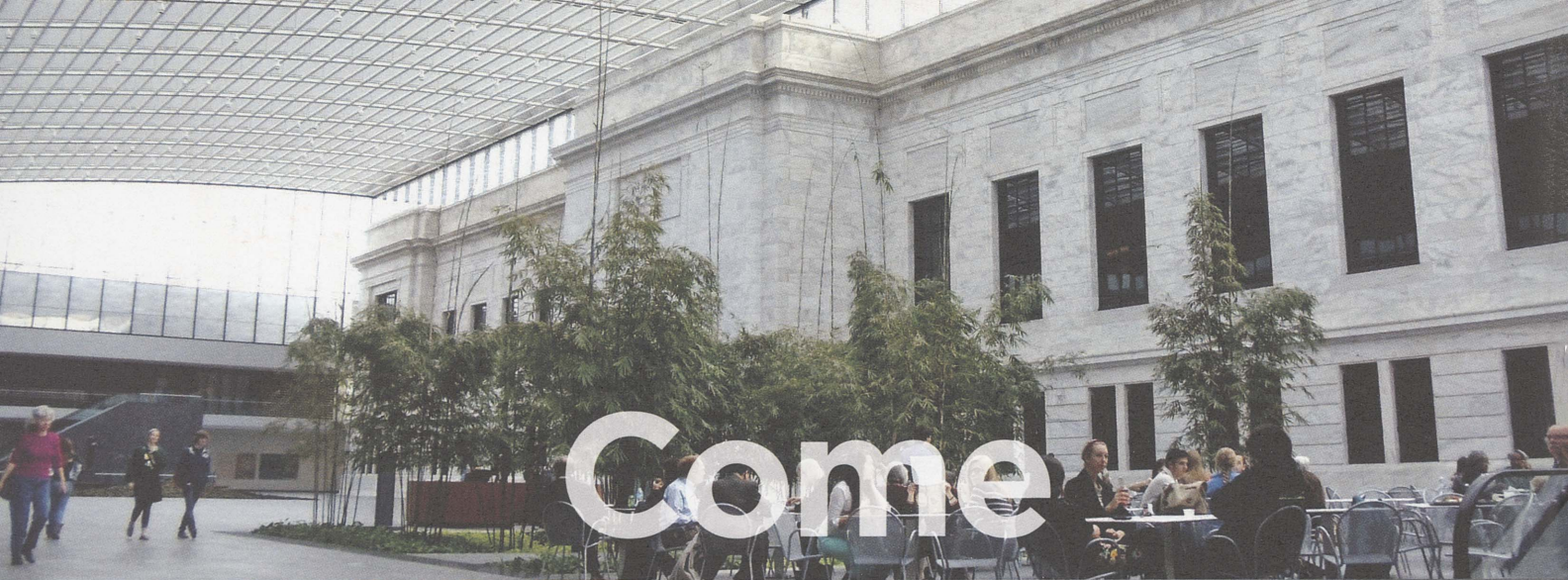
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